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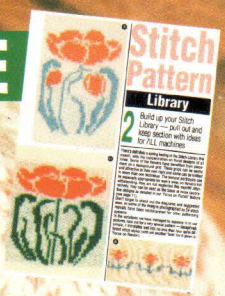

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MACHINE KNITTING NEWS

A Machine Knitting News Publication

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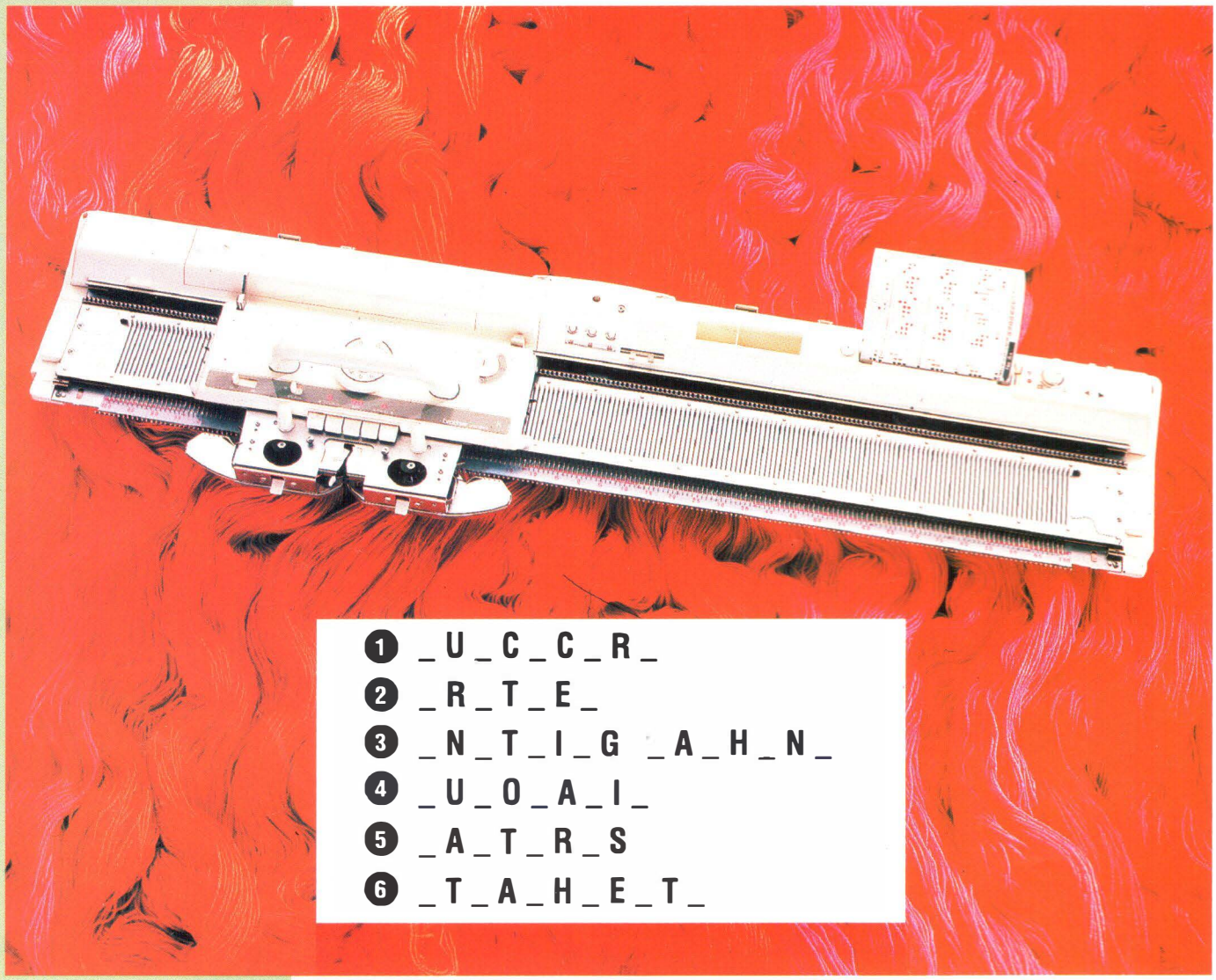
When it comes to knitting machines, Brother likes to keep one step ahead... and their new KH-864 punchcard machine is certainly in a class of its own

COMPETITION

WIN THE NEW KH-864 PUNCHCARD MACHINE FROM BROTHER



1. _U_C_C_R_
2. _R_T_E_
3. _N_T_I_G _A_H_N_
4. _U_O_A_I_
5. _A_T_R_S
6. _T_A_H_E_T_

HOW TO ENTER

Each of the words above has alternate letters missing. Simply fill in the missing letters to complete each word... all the answers are connected with our competition prize. Write your answers on a postcard. In addition, please tell us if you own a knitting machine(s) and, if so, please give the model number(s). Add your name and address and post your entry to:
Machine Knit Today/Brother Competition, Litharne Ltd, PO Box 9, Stratford-upon-Avon, Warwickshire CV37 8RS.
Closing date for the receipt of entries is Friday April 30 1993.

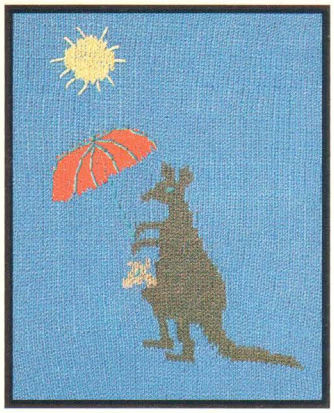
The KH-864 is a standard gauge machine, which handles 2, 3 and 4 ply yarns and fine double knit in a variety of textures with ease. This fully automatic model can produce all standard stitches, such as tuck, slip, weaving, Fair Isle and plating. In addition, the machine automatically selects end needles, ensuring the edges of your work are always neat.

Single motif cams allow you to have single blocks or panels of pattern on a garment; which also applies when you are working in Fair Isle or motif designs.

There are several optional attachments available for this model, including a lace carriage, a garter carriage and a Knitleader. Enter our easy competition and you could be trying out the Brother KH-864 for yourself.

RULES

You may send as many entries as you wish, but each one must be submitted on a postcard or on the back of an empty, sealed-down envelope. The judges will award the prize to the sender of the first correct entry checked after the closing date. The prize must be accepted as offered.
Entries received after the closing date or not complying with the rules and instructions exactly will be disqualified. The competition is open to all readers resident in Great Britain, Northern Ireland, Channel Islands and Isle of Man, except employees (and their families) of Litharne Ltd, the printers of *Machine Knit Today* or Jones + Brother.
Decisions of the judges and the Editor of Machine Knit Today will be final and legally binding. No correspondence can be entered into. The winner will be notified and the result published in a future issue of *Machine Knit Today*.



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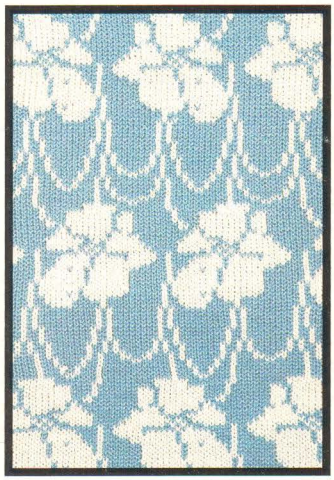

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EDITOR'S LETTER

We are looking determinedly spring-like this month, with all our floral themes. The Stitch Library supplement has blooms for all occasions, although we've also managed to sneak in a couple of more discreet patterns for the man in your life. For some interesting variations on the patterns or to add an easy floral theme to plainer base fabrics, check out 'Focus on Florals'. If you prefer your florals ready planned, then amongst this month's patterns there's a delightful Fair Isle sweater.

Having just returned from the 'Design in Knitwear' show, I am thrilled to be able to assure you that you will find all this month's patterns are 'spot on' for the coming season. The cable fronted tunic and cable trimmed gold top are fine examples of the subtle classic patterning that we will be seeing a lot more of. In a contrasting, but equally popular look, the man's Fair Isle sweater and the lady's chunky Fair Isle borders top should take you from spring through to autumn in great style, whilst the two-piece Duo suit could take you to Ascot, a wedding or an evening out!

New to *Machine Knit Today* and British magazines is Joyce Schneider — a talented lady who begins writing about a variety of techniques for us, with 'V' necklines this month. Her background makes interesting reading and shows how well she is qualified for the task.

Other techniques covered this month include working the perfect neckband in our easy to follow 'Step by Step' feature; ideas for patchwork appliqué; creative garments using your charter and getting the best from your sewing machine — on your knitting of course! Intarsia-style weaving is explained in Betty Barnden's 'Fabrics and Furnishings', whilst sizings and practical design decisions are covered in 'Adapt-a-Pattern'.

In 'Maxi-Motifs' there are three new Zodiac designs to try out and lots of advice about knitting them on Singer or Japanese machines. Kangaroos are the starting theme for 'Punchcards with a Plus' — and if you need a new punchcard machine, then don't forget to enter our exciting competition! If you are an electronic user, don't miss Betty Abbott's continuing sampler sweater ideas.

Whilst we know that computer users are still a minority in the machine knit fraternity, I know many of you like to hear what's available. Angela Gordon describes 'Creation 6' in her latest 'Software' review and Wendy Damon continues her 'Fashion Illustration' by adding in some patterning — with tips that non-computer users may well find very useful.

That's quite enough from me, I think you will find you have plenty to keep you busy knitting and reading in the rest of *Machine Knit Today!*

INTRODUCING

A popular lecturer, author of many machine knitting books and a knitting and computer enthusiast, Joyce joins our team of contributors this month

LACE COLLARS ON A ROUND NECK SWEATER FROM *MODERN VICTORIAN*

Being an enthusiastic machine knitter for more years than I shall admit to, I have gained a good collection of books about machine knitting — several of Joyce's amongst them. Finding them easy to follow and of great interest, I was extremely pleased to have met her in person at the Atlanta convention last year. She has great enthusiasm for her knitting and writing and I thoroughly enjoyed our impromptu discussions (together with Irene Krieger) — mostly in the aisles of the show area between lectures or before opening time! So, I'm more than delighted that Joyce has agreed to share some of her knowledge and favourite knitting techniques with us, starting this month with 'V' necklines (see page 6).

EARLY INTEREST

Joyce was raised in a very small town outside Canton, Ohio, called North Industry. When Joyce was four years old, her parents were working a tablecloth in cross stitch — she still remembers the design — fleurs-de-lis on cream linen. It looked like so much fun that she wanted to try, but fearing the results of her first efforts, her parents bought her a project of her own — a pot holder and tea towel. Joyce finished these in record time and still has them!

From then on, she spent a lot of her free time stitching and by the age of nine had learnt to sew and started making some of her own clothes. About the same time, a friend tried to teach her to hand knit, but — in her own words she says she was 'useless'. Her father was the sewer and bought her mother a new sewing machine — which fascinated him! He made Joyce some beautiful outfits for her roller skating. The purchase of the sewing machine may have sown the first seeds of her machine knitting interest, as she says: "The store where he bought the sewing machine had a knitting machine in the window. It was a Swiss Magic and was a really neat machine. I always liked to look at it and thought it fascinating". Her next memory to do with knitting was a comment from her mother's cousin — Betty Russell. Joyce says: "Betty was a knitter and she once told me that 'All college girls knit'. That made an impression on me. I was going to be a college girl, so, I must learn to knit. But that earlier experience with knitting and my failure still haunted me." However, it wasn't until the summer

JOYCE SCHNEIDER

before her freshman year in high school, with ankle in plaster, did she get around to giving knitting another try. Armed with double knit and a book called *Teach Yourself to Knit,* a scarf was her first project. Luckily, she showed her knitting to a neighbour, who told her she was doing her stitches backwards — once Joyce learnt 'the proper way' she was off and running.

Her neighbour, Barbara Frank Myers, turned out to be an excellent friend and mentor and knitting and pattern ideas were often shared. Joyce says: "I can remember studying hand knitting patterns and knitting in my head, trying to figure out very complicated stitch combinations. I would leave my books in the bathroom and study them for hours. I still have knitting books in the bathroom." When Barbara bought a knitting machine, she and Joyce eagerly tried it out and once graduation was over, Joyce acquired her own — a second-hand single bed Passap — "no tension mast, no magnets in the carriage to open the latches, but it was mine and I loved it." Despite slicing her thumb open with the lock (using unsuitable yarn and not waiting for Mum's help as she had been told) on her first attempt, Joyce made good headway with the machine, making sweaters for school, gifts, and suits for her mother. The machine was put away when she went to college, but was used on holidays. When she met her husband-to-be and found that he hadn't got a scarf, out came the machine and Dick was introduced to it! Luckily (for their future together!) "he thought the machine was neat".

NEW EXPERIENCES

After her marriage they moved to Baltimore, where Joyce found no jobs in her zoological field (parasitology), and took what was supposed to be a temporary job in a department store as the art needlework instructor. The temporary job lasted for eight years and she learnt a lot in the areas of merchandising, buying and displays and says: "It was one of the best preparations for what I do today".

In 1979, she looked after a needlework shop for a friend — whose premises were shared with a hand knitting shop. The needlework side was quiet and Joyce ended up helping with handknitting queries. The handknit shop owner was so impressed by Joyce's knowledge, she asked if she would do some knitting for the shop — she wanted knitted skirts to go with yoked sweater kits (which had been imported from Scotland). The profitable and efficient way of producing the skirts seemed to be on the machine, so the 'little antique' was dug out. However, Joyce was soon reminded of a stitch dropping problem she had always had with the machine (it was quite some time before she discovered that this first machine actually had a part missing — she shouldn't have had to open every latch by hand!), so when she saw a Toyota machine advertised the following week she "jumped into the car and drove 20 miles to the dealer. I can remember being so impressed with the garments on display in the shop, the quality of the knitting and the beautiful yarns — on cones!" After a weekend of being particularly nice to her understanding husband, the thousand dollars she needed was hers and she bought her Toyota 901 and everything that went with it. Having found out that it was not like her old machine to operate, she joined classes the following week and describes herself as a difficult student who always wanted to run before she could walk!

Soon she was knitting well and enthusiastically and as often happens, other machines followed — a Passap DM5 with motor, then a Brother 830 to work lace on. Her husband watching all the outgoings proposed she opened a shop in the house so her hobby could pay for itself and in less than a year from her Toyota purchase, the shop was opened. She says she "was a terrible shopkeeper. I hate to keep to a schedule and I hate being tied to one place". Happily a slight change of direction was initiated by an invitation to teach at an out of town seminar, where she received lots of helpful encouragement about her teaching. In those days no-one was paid for teaching — "you came for the love of the craft and because you wanted to share".

THE WRITING CAREER

The start of her writing career was almost an accident waiting to happen. Whilst trying to knit a yoke sweater where the pattern figures didn't seem to work out, she tried working one out for herself. "The pattern became a book and the following May *Yoke Sweaters the Easy Way* became a reality." The books sold out very quickly — having been distributed through many of the people she had met at her first teaching seminar, so she was encouraged to go on and try some more. Most of her books are a direct result of the requests she's had for technical information. *Traditional Patterns for G-Carriage Knitting* "came from the need to have interesting stitch patterns for folks to knit when the G-carriage became available. Our two *Victorian* books are really classes in partial knitting, whilst *Fabulous Fair Isle the Easy Way — Pullovers* is a very detailed lesson in cut and sew".

CURRENT PRODUCTION METHODS

Early books were produced with an electric typewriter on the kitchen table and despite her brother telling her a computer would be helpful, it wasn't until Joyce inadvertently 'gate crashed' a computer show (it was adjacent to a knitting seminar) and was treated to an enthusiastic demonstration, did she start to realise its potential. When she bought her first one, her husband had the job of translating the manual into usable English, whilst in hospital with a broken foot. Judging from the impressive computer set up Joyce has now, they are both quick learners!

For the computer buffs amongst you, she has approximately 500MB on line (and says she's running out of space), seven printers — including a laser printer; a full page scanner; 18 inch VGA monitor, CD ROM reader and a tape back up system. (I can't stop drooling for long enough to list the software — however prices in the USA were almost half of those at home when I visited — although that doesn't really make me feel any better!). The computer made her writing so much easier, she says the first book she did with it was huge! She has since become a little more conservative!

FAMILY INPUT

Joyce doesn't like students to feel dependent on her and feels she succeeds if they understand why they are doing things and how the machines work, so that they can go forward from her lessons with confidence. Her husband, Dick, is a non-knitter, so is invaluable in helping with the books. "If he does not understand a technique we go to the knitting machine and he makes notes while I knit. Then we write text to explain the technique together until we have it right both from a knitting view and also from an understanding view." In fact, Joyce gives a great deal of credit for her work to her husband, who encourages her in every way, edits her books — and as I saw at Atlanta, manages her customers with warmth and charm when she is busy (as does her mother!).

Having bought her a 6000E (which she desperately wanted) as a Christmas present, he made her go on a treasure hunt for it, clues being in the form of seven poems — which she can't read to this day without crying! Space doesn't permit me to include the full chase (which had its comic moments), but in the midst of it a religious sect called and hearing Joyce's delighted hysteria came back five minutes later to see if she was in distress!

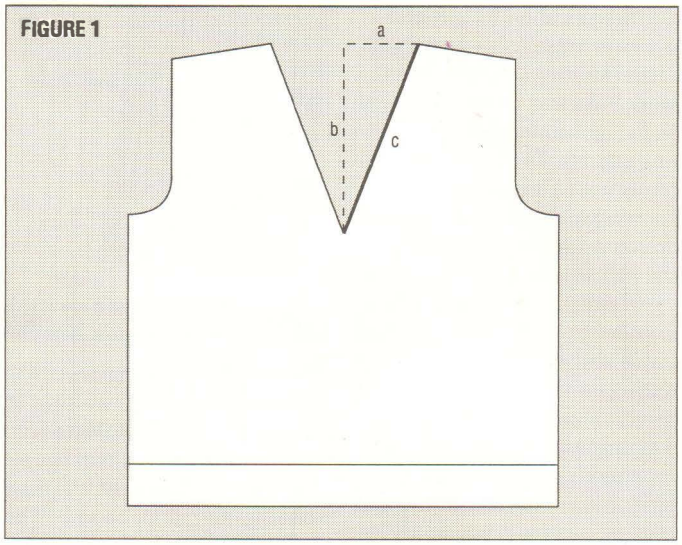
Knitting and especially teaching has taken Joyce all over the world — Australia, New Zealand, Nassau, Northern Ireland, Scotland, England and Canada. She is brimful of ideas for future projects and I'm delighted that such a talented lady (not just in knitting, at the last count she also plays three or four instruments and designs precious jewellery) is joining the team!

Many years ago when I was beginning to machine knit, I asked my husband what sort of sweater he would like me to make for him. After a few minutes he said a 'V' neck sweater might be nice. I went to my file of patterns and made a beautiful grey sweater with a row of lions running across a stripe on the chest. I was very proud of that sweater until I put on the neck band. I found that my little row of lions was pulling up under the point of the neck band and that no amount of blocking could bring them back straight.
I went back to my pattern and re-checked my gauge to verify that I had done everything right, but I could see no reason that the pattern should be distorted

THE PERFECT 'V' NECK

by Joyce Schneider

FIGURE 1



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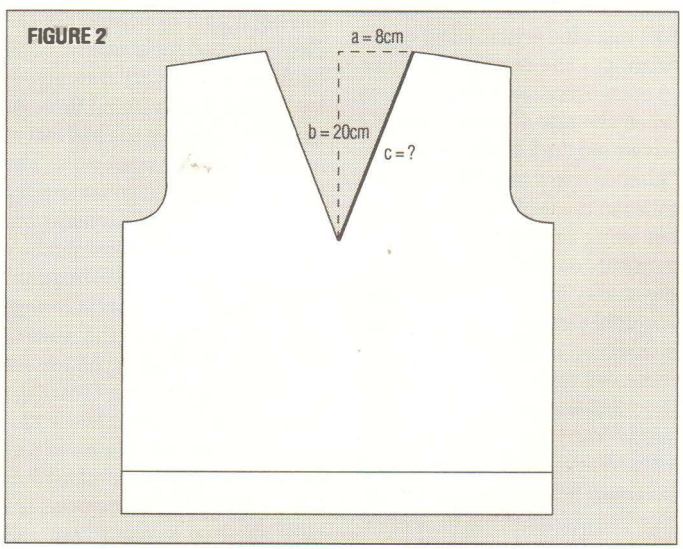
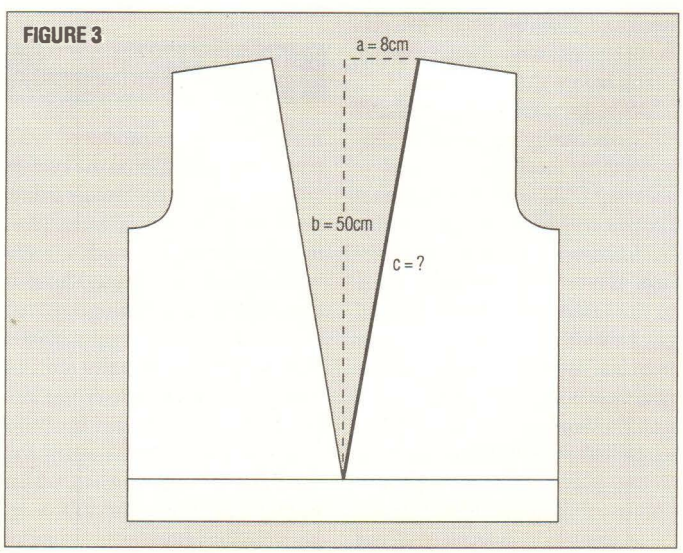


FIGURE 3



INVESTIGATION AND INSPIRATION

My husband wore the sweater and loved it, but there remained a gnawing question. What had caused the fabric to pull up? As I started to look at pictures of sweaters, I discovered that I was not the only person having this problem. One day while looking through a pile of magazines, a thought struck me. How was the length of the neck band determined? After checking the mathematics of the patterns in question, I discovered that the person drafting the pattern had based the length of the neckline trim on the depth of the neckline — the measurement taken from centre back straight down to the bottom of the neckline. But this line was not the edge where the neck band was being applied. I started dissecting my garment pieces into their simplest elements and soon discovered that the front edge of a 'V' neck sweater is really the slanted edge (hypotenuse) of a right-angled triangle. A little voice from my past said: "There is a mathematical relationship between all parts of a geometric form," and from somewhere in the depths of my mind came the name Pythagoras.

HELP FROM AN ANCIENT GREEK

Pythagoras was a Greek philosopher circa 580 to 460 BC who is remembered (without much affection) by all school children for his work with right-angled triangles. He started with the basic Egyptian idea that any triangle with a ratio of 3:4:5 was always a right-angled triangle and expanded this knowledge to what we know today as the Pythagorean Theorem.

This theorem states that the square of the hypotenuse of a right-angled triangle is equal to the sum of the squares of the other two sides.

DON'T PANIC!

Now before you begin to panic, let me say that the purpose of this article is Geometry Made Easy. When I studied this concept in school I never believed that I would ever have an occasion to use this information, but there you are — I was wrong!

WORKING IT OUT

Let us look at this right-angled triangle and calculate the length of the front neckline (see Figure 1). Draw a line from the centre of the

back neckline to the shoulder point at the neckline edge (equal to half the back neck) and call that value 'a'. Now draw a second line from the centre of the back neck down the centre line of the garment to the depth of the neckline and call that value 'b'. Call the neckline edge value 'c'. The formula for the Pythagorean Theorem as applied to neckbands is:

$c^2 = a^2 + b^2$ where a = ½ of the back neck and b = the depth of the neckline.

AN EXAMPLE

As an example (see Figure 2) say that the back neck is 16 cm wide and that the neckline is 20 cm deep. Placing those values into our formula we see that:

$c^2 = a^2 + b^2$, so $c^2 = 8^2 + 20^2$, so

to square something means to multiply it times itself, then,

$c^2 = (8x8) + (20x20)$, so

$c^2 = 64 + 400$, so $c^2 = 464$.

To find the length of 'c' we must take the square root of 464. I can hear you saying: "But Joyce, I don't remember how to do that, and I have thrown out my square root tables and my slide rule." Fear not, you can do this calculation with any calculator that has a square root function. These calculators can be obtained very inexpensively, and many of you probably have one already. The square root function is now included on most of even basic style calculators. Simply turn the calculator on, enter 464 and press the square root key. The calculator returns a value of 21.540659cm, which I would round off to 21.54cm.

We now see that c = 21.54cm which is the length of one side of the front neckline. This is 1.54cm longer than the depth of the slope. At a gauge of 32 stitches per 10cm this would be a difference of about 5 stitches on each side of the neckline. No wonder the fabric on my 'V' neck sweater pulled up!

DEEP 'V' SHAPING

Let us look at another example (see Figure 3). We want to knit a cardigan sweater with a deep 'V' that extends to the top of the ribbing. Let us say that the back neck is 16cm and that the depth of the neckline is 50cm. Our calculation would look like this:

$c^2 = a^2 + b^2$, so $c^2 = (8x8) + (50x50)$, so

$c^2 = 64 + 2500$, so $c^2 = 2564$, so

c = 50.635955cm, which I would round off to 50.64 cm.

Here the difference of length of the neckline edge is only 0.64cm or only about 2 stitches if we use the gauge of 32 stitches per 10cm. This is why we do not notice the tendency for the fabric to pull up on cardigan sweaters with long slopes as much as we do with those on 'V' neck pullover sweaters with relatively short slopes. The greater the neckline depth, the more similar the neckline depth and the length of the neckline slope will be.

WORKING THE BAND

When I calculate a ribbed band for the neckline I always do so on the basis of a stockinette stitch swatch for the yarn being used. Multiply the stitch gauge by the calculated length of the neckline. You will need to make a band of that number of stitches for each side of the 'V', plus the number of stitches for the back neck. If the band is too long to knit in one piece, make one piece of ribbing equal to the number of stitches needed for one side of the neckline and a second piece of ribbing equal to one side plus the number of stitches for the back neck. Ribbing will pull in a little, but can be made to lie flat by blocking with a small amount of steam. Hold the steam source about eight inches above the work and steam lightly. Just remember that when ribbing is hot and wet from blocking, you must not touch or move it, if you do so the ribbing will lose its elasticity. In this way you will have a band that will lie flat and not pull up at the point.

CHECK BEFORE YOU KNIT

This formula can be used to check the neck band lengths on patterns from commercial sources as well as those you are charting yourself. It is an interesting side note that I recently charted a 'V' neck pullover sweater with a computer drafting program. I checked the length of the neckband calculated by the program against my charting formula for 'V' necklines by the Pythagorean Theorem. I found that the neckline calculated by the program was about 25 per cent longer than it should have been. It would be interesting to know what formula the programmer had used to calculate the band. I recommend that you always check the length of the slope yourself and don't trust the patterns blindly. The accuracy of the pattern is only as good as the mathematical knowledge of the designer.

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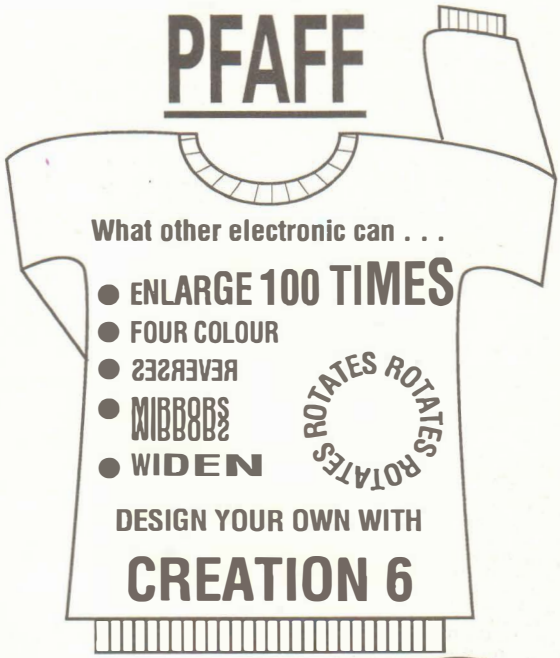

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Child's 'April Showers' Sweater

***MACHINES**: These instructions are written for standard gauge punchcard or electronic machines with ribber. We used a Brother 940*
***YARN**: Bramwell Fine 4 ply*
***FIBRE CONTENT**: 100% Acrylic*
***COLOUR**: We used Shade 012 White (MC), Shade 328 Scarlet (A), Shade 023 Adriatic (B), Shade 005 Navy (C), Shade 010 Sunflower (D) and Shade 460 Jade (E)*
***STOCKISTS**: If you have any difficulty in obtaining this yarn, please write to F. W. Bramwell & Co Ltd, Unit 5, Metcalf Drive, Accrington, Lancs BB5 5TU*

SIZES
To suit chest 56[61:66:71]cm.
Finished measurement 66[70:74:78]cm.
Length 36[42:45:48.5]cm.
Sleeve seam 25[28:31:34]cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Bramwell Fine 4 ply Acrylic.
1 x 500g cone in MC (only approx 200g required).
Approx 40g in A.
Approx 20g in each of B, C, D and E.

MAIN TENSION
30 sts and 35 rows to 10cm measured over Fair Isle pattern (tension dial approx 7).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 64.

NOTE
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD/MYLAR SHEET PATTERN
Punch card or mark mylar sheet before starting to knit.

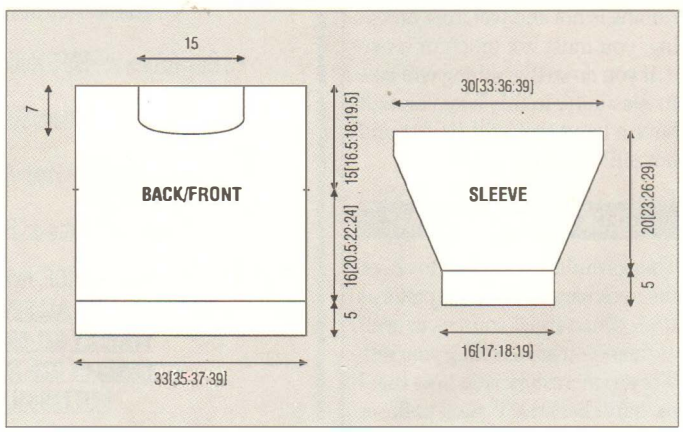
COLOUR AND PATTERN SEQUENCE
MC used in feeder 1/A throughout, colours changed in Feeder 2/B thus:

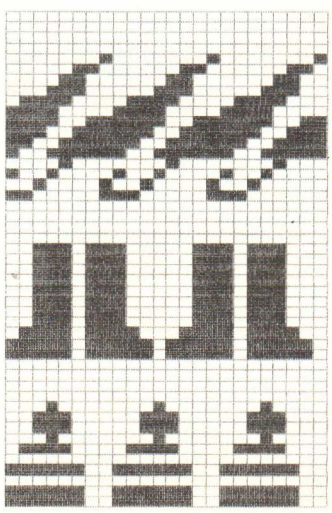
HATS
Using B, K6 rows.
Using C, K4 rows.
MC only, K4 rows.

WELLINGTONS
Using B, K1 row.
Using A, K8 rows.
Using B, K2 rows.
MC only, K4 rows.

UMBRELLAS
Using C, K4 rows.
Using D, K2 rows.
Using A, K2 rows.
Using E, K2 rows.
Using B, K2 rows.
Using C, K2 rows.
MC only, K4 rows.

BACK
With RB in position set machine for 1x1 rib. Push 100[106:112:118] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 tubular rows.
Set RC at 000. Using MT-6/MT-6, K27 rows. Transfer sts to MB. Using MT, K2 rows. Insert punchcard and lock/program patt on first row.
Set RC at 000. Set carr to select/memorise for patt and K1 row. Release punchcard and set carr for patt. Work in colour and pattern sequence as given throughout* and K until RC shows 56[72:77:84]. Place a marker at each edge. K until RC shows 109[129:140:152]. Cast off.





FRONT
Work as given for back until RC shows 85[105:115:127]. CAR.

SHAPE NECK
Note punchcard/pattern row. Using nylon cord, K 59[62:65:68] sts at L by hand, taking Ns down to NWP. Cont on rem 41[44:47:50] sts at R for first side. Set carr for HP and K1 row. Push 1 N at neck edge to HP on next 14 rows. 27[30:33:36] sts. K until RC shows 109[129:140:152]. Cast off.
CAR. Counting from L, unravel nylon cord from 41[44:47:50] sts at L bringing Ns down to WP. Reset punchcard to noted row and lock/program patt on noted row. Set carr to select/memorise without K and take to L. Reset RC at 85[105:115:127]. Release punchcard and keeping colour and patt sequence correct, work to correspond with first side.
Unravel nylon cord over rem 46 sts, bringing Ns down to WP and WK.

SLEEVES
With RB in position set machine for 1x1 rib. Push 50[52:54:56] Ns on MB and corresponding Ns on RB to WP. Work as given for back to *. Inc 1 st at each end of next and every foll 3rd row 20[24:27:31] times in all. 90[100:108:118] sts. K until RC shows 70[80:90:100]. Cast off.

NECKBAND
Join right shoulder seam.
With RB in position set machine for 1x1 rib. Push 108 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 tubular rows. Using MT-6/MT-6, K27 rows. Transfer sts to MB. Using MT, K1 row. With wrong side facing, pick up neck edge and hang evenly along the row. Using T10, K3 rows and cast off.

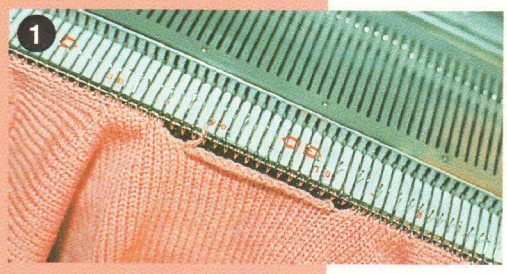
TO MAKE UP
Block and lightly steam pieces to correct measurements. Join left shoulder seam. Fold neckband in half and slip-stitch to cast off edge. Set in sleeves between markers. Join side and sleeve seams.

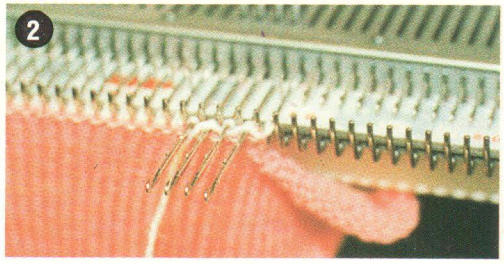
Sandra Walton

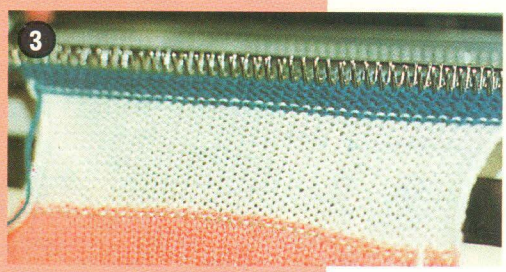
Follow our easy pictorial steps for perfect single bed neckbands

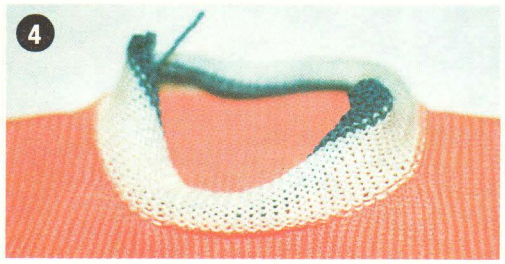
Step by Step

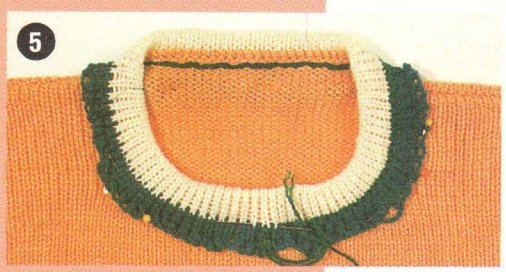
PERFECT SINGLE BED NECKBANDS

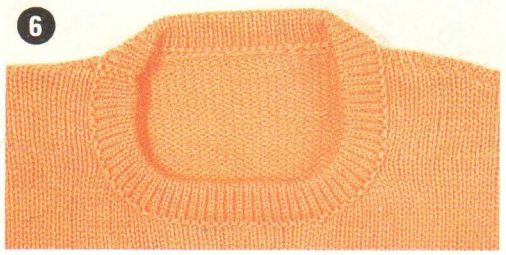


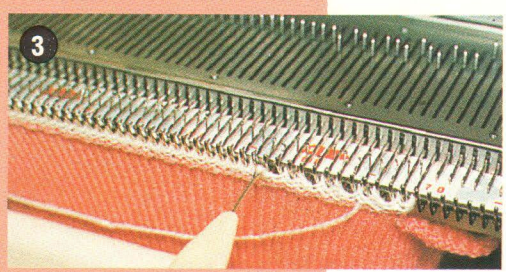


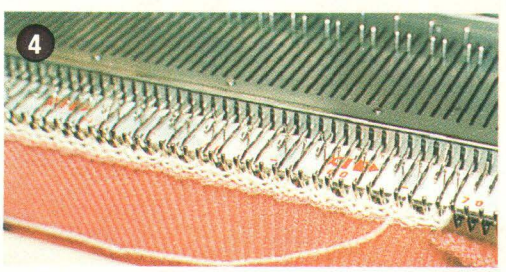


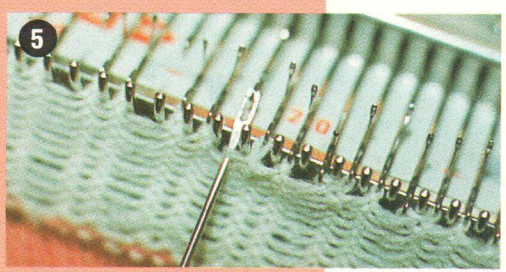


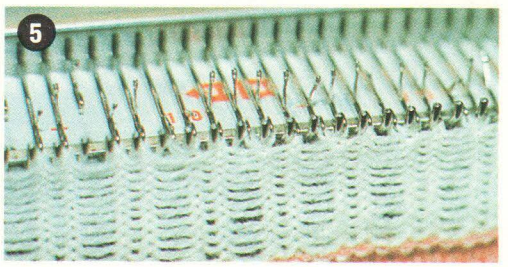


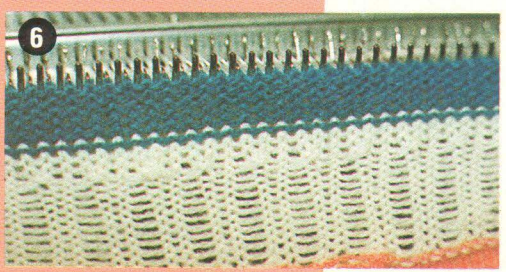












STOCKING STITCH BAND

Step 1. Pick up neck edge right side facing, picking up a few stitches at each side in turn for even distribution.

Step 2. Pull Ns to HP for easy knitting of first row of band and neaten end on next row by weaving under and over end needles.

Step 3. Knit band rows (reducing tension slightly if desired), finish with 6 rows of contrast waste yarn.

Step 4. Block and steam to measurements, excluding band. Join shoulders and neckband seam.

Step 5. Fold to outside and pin in position, ensure last row of neckband is lower than picking up line. Backstitch through last row worked in neckband yarn (contrast shown for clarity).

Step 6. The completed stocking stitch neckband when waste yarn removed.
Note: If waste yarn is caught on backstitching, don't pull, snip thread of waste yarn carefully.

MOCK 2 x 1 RIB BAND

Steps 1 and 2 — As stocking stitch band.

Step 3. Transfer every 3rd stitch to adjacent needle.

Step 4. Push empty needles to non-working position.

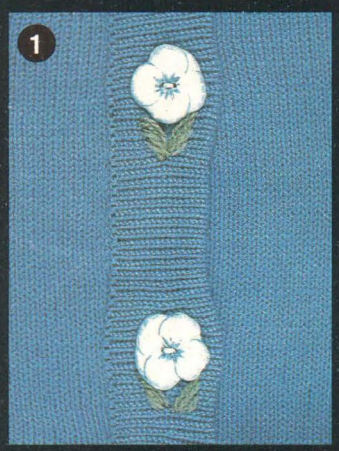
Step 5. Reduce TD by at least 2 whole numbers, knit rows required. Push empty needles back to working position and fill by picking up heel of adjacent stitch to fill empty needles (this avoids unsightly holes on the right side).

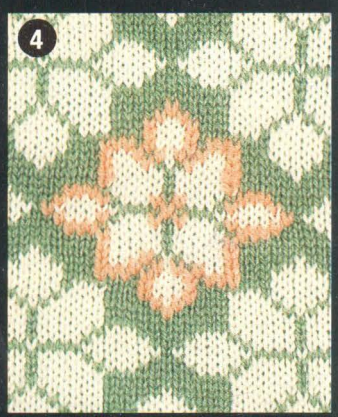
Step 6. Using your main stocking stitch tension, knit 2 rows. Knit 6 rows contrast waste yarn.

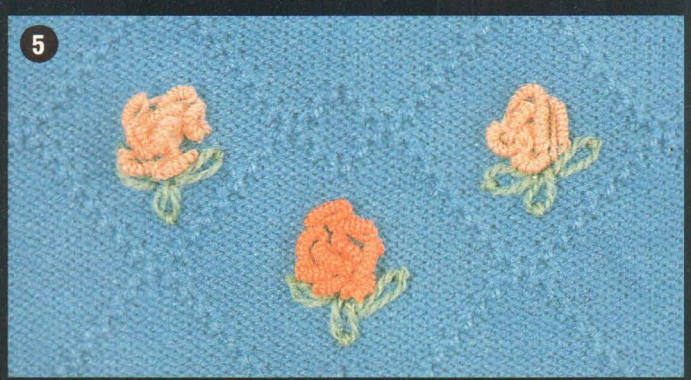
Step 7. Pull lengthwise on removal from the machine and complete as for stocking stitch band (Steps 5 and 6).

FOCUS

ON FLORALS







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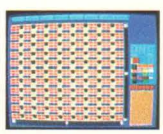
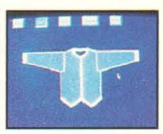

'Tile' it

Create motif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Clwyd Technics, Antelope Industrial Estate, Rhydymwyn, Near Mold, Clwyd CH7 5JH
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FOCUS ON FLORALS

Floral themes are perennially fashion news in knitwear. The variety of means by which they can be portrayed makes them highly adaptable. From formal to sporty looks, dressy to 'every day' there are so many methods and styles to which the theme can be appropriately applied.

STOCKING STITCH BASES

You don't need to own the latest machinery to take advantage of the theme, as often a little 'outside help' can do the job for you. Sample 1 shows a section of a buttonhole band, worked on a perfectly plain cardigan. The buttons provide the floral theme, which has been further highlighted by the addition of leaves on the band itself. The leaves are very simply worked in straight stitches — so they are quick and easy to execute.

BUTTON BOUQUET

These buttons are part of a large range, many with delightful floral themes, from Mack Buttons. They are made in bone china (but are machine washable and dry cleanable) and add a luxury look to any simple garment. The floral bouquet in Sample 2 has been made up from a small selection of these buttons. The stems are simply one long stitch per button (approximately), gathered together at the centre with a ready-made satin bow. Used en masse like this, the buttons could be a little heavy, so you would need to select the number and size of buttons as appropriate to the background weight of the fabric. Slip rib fabrics would make a good background as they are firm and stable and would take the weight more readily than stocking stitch. However, there is such an assortment of sizes and shapes, you could use the basic principle on virtually any background fabric.

BUTTONS AS INSPIRATION

Some floral buttons have delightful motifs on them and with just a little effort, you could adapt a classic style to show them to their best advantage. Sample 3 shows a neckline, which started life as a simple round style. (A Marion Nelson card pattern would be ideal for such modification). In order to use the buttons, a simple slit has been added to the style. As we didn't want the slit edging to overwhelm the delicate buttons, only four rows of stocking stitch were worked — so the edging when turned on to the right side, only just covers the pick up line and doesn't overlap. Sewn button loops were added to form the slit closure — in keeping with the light, delicate look which was the aim. The motif from the buttons was then translated into simple chain stitches and added to the fabric on one side of the slit. The motifs could have been used to encircle the neckline, scattered at random over the base fabric, made larger or smaller by careful selection of embroidery yarn — in fact there are a wealth of possibilities for the way in which the motifs could be interpreted, worked and positioned.

The buttons which inspired the garment modification and further decoration are from a range of hand made designs from Baboushka Buttons. Offering a delightful selection of floral designs — some of which are illustrated here, Baboushka Buttons will undertake commissions for exclusive designs and colour match to customers yarns. The buttons are machine washable up to 40° C, but cannot be dry cleaned and hand washing is advisable on the larger and more elaborate styles.

GILDING THE LILY

Well, not a lily exactly, a design from this month's stitch library! Even the smallest amount of 'extra' colour can bring a garment or pattern to life. How much you do and how the colour arrangement is dispersed over the garment is entirely up to you. In Sample 4, we have used only the outline stitches of the design as a basis for Swiss darning. This gives a new impact, not only on the garment's colour scheme, but often on how the shape of the design is seen. Several of the designs from the stitch library could be treated in a similar manner, try outlines on 'Garlands' or Swiss darn over selected complete flowers in 'Clematis Trellis'. Take another look at the 'Poppy' design which has been charted for Intarsia. If you worked the leaf section as Fair Isle (on an electronic or by the use of some manual needle selection for punchcard machines), the poppy buds would also be green. Colour changing is readily done for the flower head so that can be in yellow, orange or red (depending on your favourite poppy colouring) and the 'buds' coloured in later by the use of Swiss darning. If you find it difficult to cover the green buds with the same as the poppy colour, then use them as seed pods and Swiss darn them in black.

FLORALS WITH TEXTURE

For a little extra effort, many textured designs can come to life with the addition of simply embroidered florals. Look at Sample 5. A design called 'Trellis' from the stitch pattern library, forms an ideal frame for a few scattered rosebuds. The roses are made from a few bullion knots (just work a French knot with more turns round the needle), whilst the leaves are quick and easy lazy daisy stitches. Again, placement can be free to interpretation. Use an odd one scattered at random on the garment, or a few together, forming in themselves a larger motif area.

Sample 6 gives an entirely different image and would be ideal as a border — in this case on a double moss stitch garment. The stitch pattern has been adapted from 'Floral Bird's-eye' in the stitch library. Instead of repeating the flowers, as shown in the library swatches, only one border row has been worked using the garter carriage — the remainder of the pattern consisting of double moss stitch. Using the knit side of the flowers as the right side, they were Swiss darned in appropriate colours to divide them into their respective leaf, stem and flower sections. We have left one of the border flowers plain, so you can see how dramatically the look of the fabric changes with the addition of colour.

Try out a combination of the ideas on some of our stitch library fabrics for your own exclusive interpretation of the floral theme.

Mack Buttons and Baboushka Buttons are available via mail order. For further details, contact:-
Mack Buttons, 454 Weston Road, Weston Coyney, Stoke-on-Trent ST3 6QB (Tel. 0782 318013).
Baboushka Buttons, 42 Clarence Street, Lancaster, Lancashire LA1 3BB (Tel. 0524 34140).

KNITTER'S DIARY

Ideal Home Plus: Venue: Earl's Court, London.
Dates/Times: 18th March — 12th April 10am — 8pm.
Costs: £7.00 Adults; £4.00 Children.
Highlights: Forty foot rocky tower over a reconstructed Canadian gold mining town — visitors can pan for gold!
Barnardo's enlist visitors help to build record-breaking tower of Lego — plus ideas and inspirations for decor and specialist shows each weekend including Baby Ideal Home; Ideal Weddings; Fitness Expo '93 and Knit & Stitch Show.
Advance bookings: Tel. 0733 890155.

The Southern Knitting & Needlecraft Exhibition: Venue: Bristol Exhibition Centre, Bristol.
Dates/Times: 19th — 21st March 10am — 6pm.
Costs: Adults £4.50, OAPs £3.00 — Advance ticket prices: Adults £3.50, OAPs £2.00.
Highlights: Meet the top demonstrators of the latest in knitting and sewing machinery and accessories; professional fashion shows throughout the day; guest speakers; exhibitor's demonstrations and workshops; all the latest in technology and accessories, wonderful selection of yarns, materials and haberdashery, plus special bargains and competitions.
Advance booking: Tel. 0272 701370, or send requirements, payment and SAE to Nationwide Exhibitions (UK) Ltd, PO Box 20, Fishponds, Bristol BS16 5QU.

Castleton Machine Knitting Club — Special Hospice Event.
Venue: Castleton Community Centre, Manchester Road, Castleton, Rochdale, Lancs.
Date/Times: Sunday 28th March 10am to 4pm.
Costs: £1.00 each plus SAE (see below).
Highlights: Demonstrations of knitting and sewing machines and accessories. Needlework, fabric painting, chair caning and allied crafts. All profits to the local hospice.
Tickets: Send £1.00 plus SAE to Sheila Dowd, 57 Marland Fold, Rochdale, Lancs OL11 4RF.

Uffculme Sheep Show: Venue: Coldharbour Mill, Uffculme, Cullompton, Devon EX15 3EE.
Date/Times: Monday May 3rd 10am — 4pm.
Highlights: Sheep show for coloured and rare breeds of sheep; craft classes; rural skills demonstrations; craft stalls and attractions.
Further details: Coldharbour Mill (address as above or Tel. 0884 840960).

Leverstock Green Machine Knitting Club Charity Evening.
Date/Time: Monday 10th May, 7.30pm for 8pm.
Costs: £3.50 ticket.
Highlights: Speaker Ann Durkan — all profits to the Runcie Appeal for a Macmillan Cancer Care Centre to be built in St Albans.
Further details: Tickets and details available from Jill Horwood. Tel. 0442 62539 — evenings only.

CLASSES AND WORKSHOPS

Correspondence: From Knitting Matters, Mrs Ishbel Sherriff, 18 North Loch Road, Forfar, Tayside DD8 3LS.
Topic(s): Course 1 — 8 lessons from casting on through single bed knitting to blocking and pressing; Course 2 — 8 lessons starting on the ribber through single bed patterning and on to pleating; Course 3 — 5 lessons from basic ribs through rib tuck, pin tuck, rib patterning; Course 4 — 5 lessons from rib buttonholes through quilting, drive lace, Jacquard, pleats and cut and sew.
Options: Too numerous to mention — send an SAE address as above for brochure of specific topics and lessons and price options available. *Note:* Coming soon chunky Course!
Further information: Private tuition also available (book ten hours and pay for nine!) send for details as above.

Dorchester: Venue: Kingston Maurward College, Dorchester.
Topic(s): DesignaKnit workshops.
Dates: Saturday 10th April — Stage One (new or prospective users); Saturday 8th May — Stage Two (garment shaping and advanced colour pattern techniques); Saturday 12th June — Stage Three (using the Professional program).
Further information: SAE please to Angela Gordon — DK Courses, 29 St Helens Road, Sandford, Wareham, Dorset BH20 7AX

Sussex: Venue: Sussex Beach Holiday Village, Bracklesham Bay.
Topic(s): Various including workshops from Brother, lectures and fashion shows.
Dates: Holiday week from March 29th — April 2nd.
Costs: Starting at £49.00 for the week.
Further information: Co-op Holidaycare, PO Box 53, New Century House, Manchester M60 4ES. Tel. 061 832 7890.

CLUBS

Portsmouth Passap and Pfaff Club:
Venue: 4 Waverley Road, Southsea.
Further details: Ms P.S. Roberts, 1 Nottingham Place, Lee-on-the-Solent, Hants. Tel. 0705 553 987.

Salisbury: Venue: United Reform Church, Fisherton Street, Salisbury.
Dates/Times: March 18th; April 15th; May 20th; June 17th; July 15th; August 19th; September 16th; October 21st; November 18th. Starts 7.30pm.
Highlights: Guest speakers and topics include Lorraine McClean (Colour/Design); Susan Kennedy (A peer inside your machine); Rosalie Davis (Inspirational knitwear); Lindsay Hardy (Designing for knitwear); Teresa Searle (Felted knitting); Ann Durkan; Janet Cooke.
Further information: June Ainsworth. Tel. 0722 72625; Helen Bonney. Tel. 0722 73354.

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MASTER CLASS

Betty Abbott continues to experiment with Sampler patterns on the PPD. Although working methods may differ and specific instructions vary, many of her ideas can be adapted for use on other electronic machines and certainly for use in any of the main knitting software programs

Now comes the fun! Main Menu 1, create a new pattern 100 stitches wide and as long as you wish. Begin with the cursor at 1,1 and fit the resource patterns together in the order you choose, placing each new pattern on the next row/stitch within the frame of the previous one, or overlapping the last row/stitch. If, in every resource pattern the mitre commences on 1,1 on the pattern proper the cursor grid numbers should always be the same e.g. 15,15; 41,41 etc. If in doubt run the cursor through on the diagonal to check that the mitre remains true. Remember that you can override an already confirmed pattern by using Help Menu 8 substitution at any stage.

COMPLETING THE PATTERN

If you are able to use a 100 square grid for each resource pattern, the horizontal pattern will completely fill the screen, otherwise it will be necessary to lift up at least one repeat of pattern to fill the space. Note that Help Menu 8 vertical/horizontal spread functions cannot be used here for the pattern must not overlay the mitre. In any case the much longer vertical pattern above the mitre will need to be completed to fill the empty top grid.

SPEEDING THE PROCESS

There are short cuts here. If you take time to note the repeat of each resource pattern it is a simple matter to work out the total pattern repeat. 2,3,4,6,8 and 12 repeat every 24; 2,3,4,6,8,12 and 16, every 48; 2,3,5,6,10,12 and 20 every 60 and so on.

SLEEVES

Grid size: Stitches = maximum sleeve width x 100 rows (length of horizontal pattern repeat). From lower body lift as large a pattern repeat, outside the mitre, as possible. Help Menu 8, horizontal spread, cursor 1,1 Step. Continue until sleeve matches body pattern, noting that at the top of the mitre it will be necessary to lift from the original resource patterns. *The sleeve is almost certain to be more than 100 rows long so check that row 100 moves well into row 1: Help Menu 7, key in sleeve pattern number, key 1 (to lift the whole pattern), Help Menu 8 vertical spread and substitution, cursor 1,20 Step. If you are happy with the appearance, cursor 1,1 Step1 will replace it in the original position*.

'FILING'

With a limited PPD memory available it may now be necessary to delete some or all of the resource patterns. But, if you have disc storage it is worthwhile saving the track for further use. I prefer to leave the main pattern as it is, and go back to Main Menu 1, to create a new pattern 199 stitches x the length of the garment.

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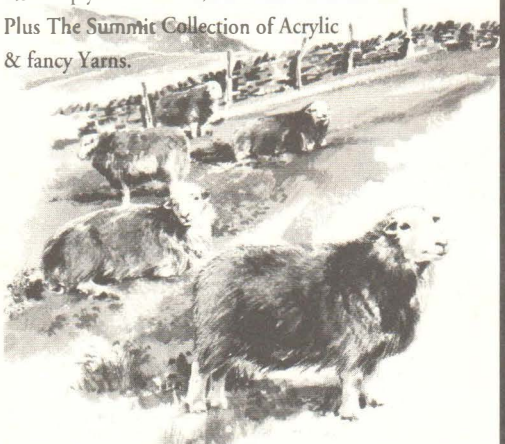

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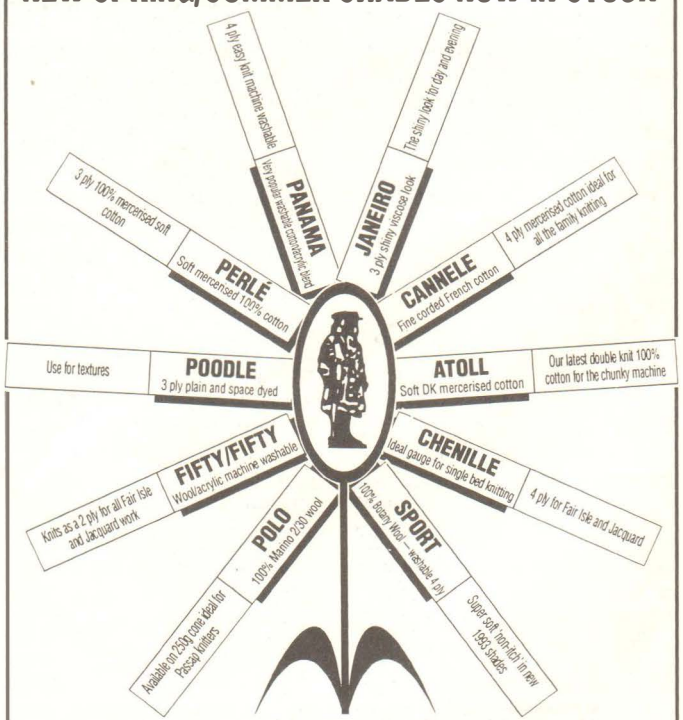
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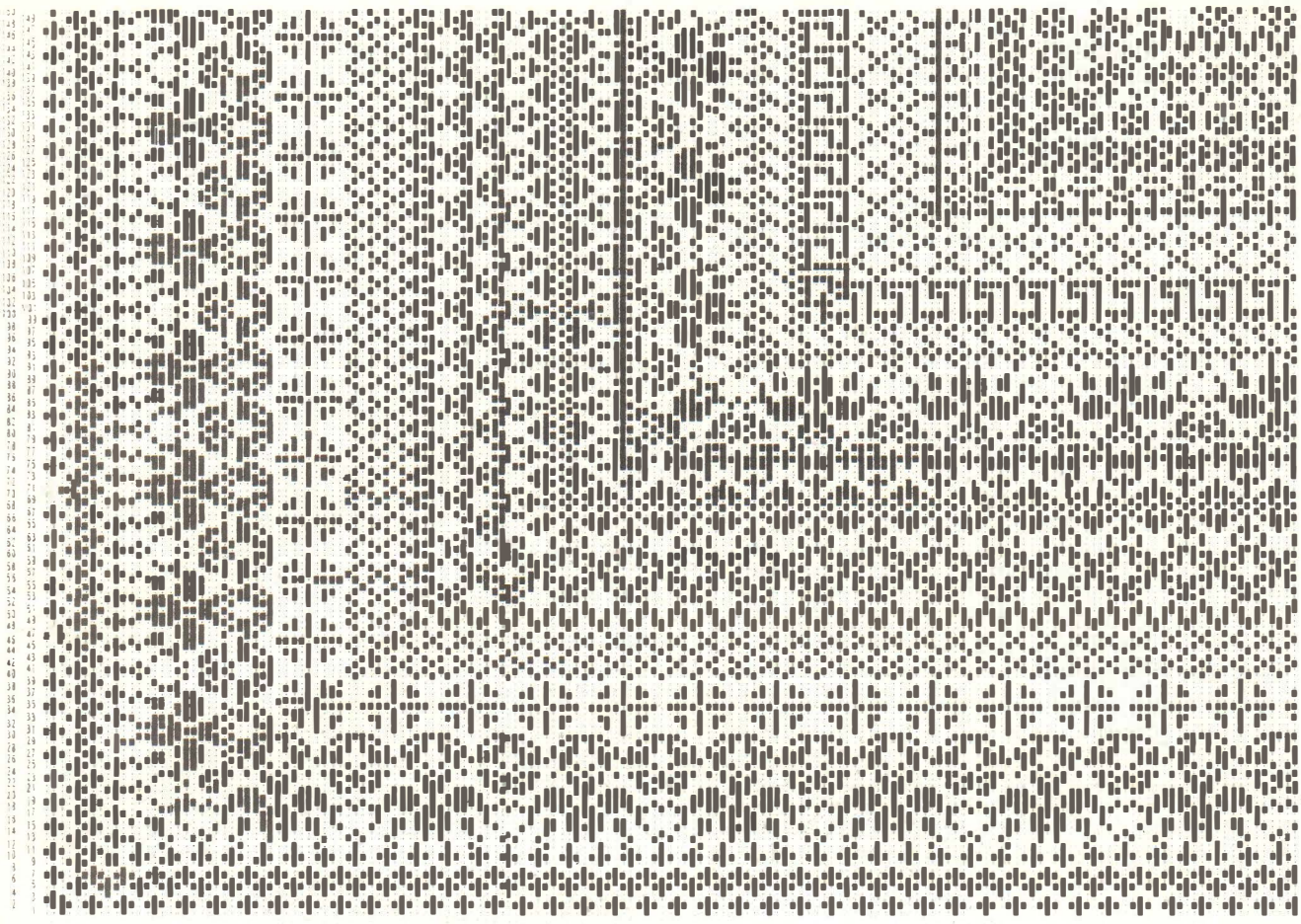
PART OF A 'SAMPLER' DESIGN — THE PATTERN WOULD EXTEND VERTICALLY AND MIRROR IMAGE HORIZONTALLY



DECISION TIME

**Now is the time to decide the format of the 'frame', and here it is a good idea to try both placements before making a decision. Help Menu 7, current page with the completed main pattern number, 1 to lift the entire pattern. Cursor 1,1 Step 1. Cursor to stitch 100, 1, Help Menu 8, reverse Step 1. The pattern mirrors in the form of a large U (the sweater and Body shown last month).

Help Menu 8, substitution, cursor 1,1 Step 1; cursor to stitch 100, 1, Help Menu clear reverse, Step 1. The pattern has strong central vertical emphasis with half frames moving to each side (Sweater 2 and Body B). And this is just the beginning! You will find many places within the new pattern where a further large block can be lifted to create another combination (Sweater 3)**.

CARTRIDGE III

There is no need to make the resource grids as previously stated. Any additional patterns you may wish to use need only be the size of a single pattern. However to form the mitre it is necessary to make a diagonal resource grid (DRG) as large as possible up to a maximum of 100 x 100 (pattern 901). The easiest way to do this is to draw the cursor through on the diagonal from 1,1 to the right top of grid. Help Menu 7, lift whole pattern, Help Menu 8, set double width and systematically draw across screen. At any stage it is worthwhile to go back to Help Menu 7, lift again and carry on. In very little time one diagonal will be completely blocked in.

Main Menu 1, create a grid 100 stitches by length required, pattern 902. Help Menu 8 set vertical spread and rotation. Help Menu 7, lift and build from left to right across the screen a composite pattern as it pleases you. When the screen is filled it is best to extract the sleeve before the mitre is cleared. Help Menu 1 end creation.

SLEEVE

Grid size: maximum sleeve width (MSW) e.g. 155 x 100 rows. Pattern 903. Help Menu 7, pattern 902, frame and lift 100 stitches x MSW — in this case 155 rows. Help Menu 8 rotation, cursor 1,1 Step 1. Sleeve pattern completed. To check pattern flow see * to *.

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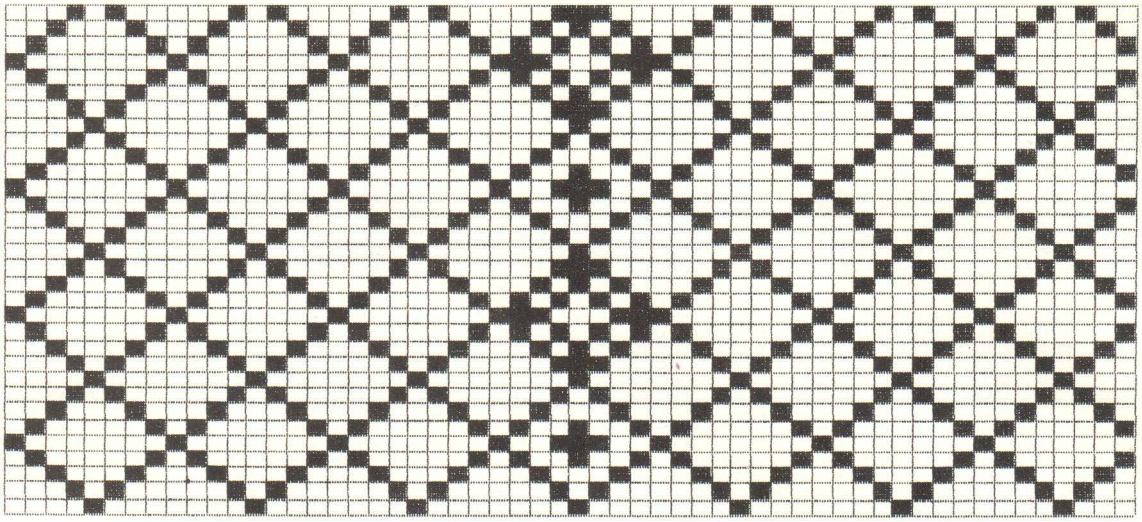
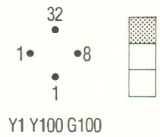
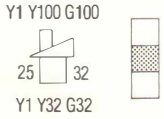


BROTHER PROGRAM
MAXIMUM WIDTH WITHOUT YOKE ENCROACHING L81-R80

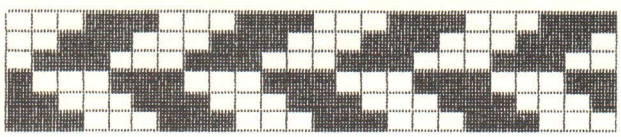
BODY



YOKE



PATTERN FOR 'PLAIT' EDGING



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MASTER CLASS

Main Menu 2, edit pattern, 902. Mitre: this is where the DRG works like magic. Help Menu 7, 1,1 902: 1 to lift the whole pattern. Help Menu 8, substitution, negative. Cursor 1,1 Step 1, the whole pattern appears in negative. Clear Help Menu 8 substitution and negative. Help Menu 7, 1,1 901: 1 to lift the DRG, cursor 2,1 Step 1, pattern on lower right is blocked out on diagonal.

If the DRG is smaller than 100 square move the cursor on the diagonal to the next point and repeat until the whole diagonal is blocked out. Help Menu 7, 1,1 902: 1 to lift the whole pattern, Help Menu 8 set substitution and negative, cursor 1,1 Step 1, original pattern appears with cleared mitre space ready for filling. Help Menu 7, 1,1 902; cursor 1,1 frame 100, 100. Help Menu 8 set rotation. Cursor 1,1 Step 1. Mitred pattern should be completed.

Follow ** to ** for formation of complete body pattern.

ELECTRONIC PATTERNING BROTHER 910 and 950 MACHINES

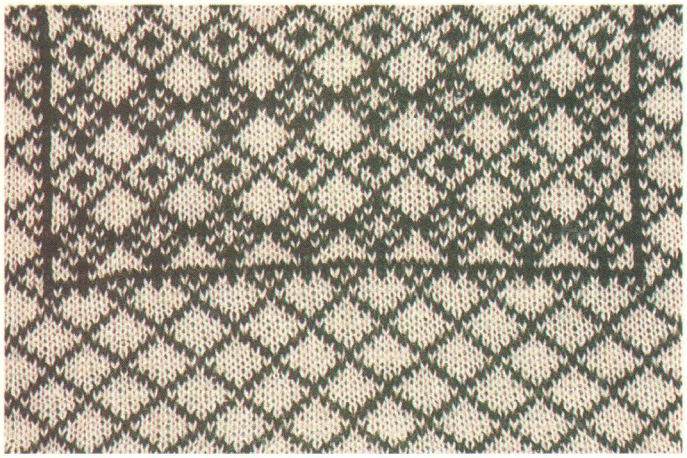
Although there is not the same scope it is possible to create a centre yoke pattern. I give a very simple example, an 8 stitch repeating diamond with the yoke area featuring filled diamonds. Any frame has to be by manual selection, one of the times when a drop of nail polish or correcting fluid to mark the appropriate needles makes life easier. Remember to bring one needle on outside of marked needle forward every alternate row, noting whether it is the odd or even row.

The principle is that the centre pattern is superimposed upon the one surrounding it, so must be compatible with that needle selection. The wider the motif the narrower the width possible without the yoke pattern encroaching into the background pattern. With a 56 stitch mylar with the yoke using up just 8 stitches it is possible to knit up to 161 stitches before this happens.

To conclude, a Fair Isle problem solved: several plain rows of stocking stitch interspersed with Fair Isle can look disappointing when knitted in finer weights of yarn; the much lighter fabric is inclined to roll inwards to the body as it is worn. A very easy way to overcome this is to use a similar needle selection to the Fair Isle already being used on either side of the plain band, to have the same colour in each yarn feed and to knit the rows in single colour Fair Isle. Then a 'plain' trim at the top of a sleeve, in bands across a skirt or wherever else you wish to place it has exactly the same handle, tension and body as the rest of the garment.

Sweater 2

Sweater 3



Body B. Pattern not corrected

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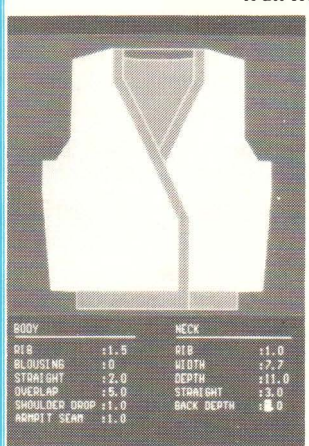

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FABRICS AND FURNISHINGS

The potential of multicoloured weaving for the home and accessories is explored by Betty Barnden — who gives an attractive project to knit in the form of a woven shoulder bag

Weaving patterns can be used to create firm fabrics that will not drop or stretch, which makes them particularly suitable for soft furnishings and articles such as the shoulder bag on page 19.

FURNISHING CHOICE

Cushions, rugs, wall hangings, blankets and bedspreads can all be made from simple rectangular pieces, or strips joined together. The purl side of the fabric is usually used as the right side. Woven fabrics can also be used for upholstery, for example on a footstool or dining chair seat. For a particularly hard wearing fabric, consider using the knit side of the work as the right side, as it is less likely to snag. The contrast colours on the knit side appear behind the knitting and the effect can be subtle and pleasing.

STITCH PATTERN CHOICE

You can, of course, use one of the standard punchcard patterns for weaving, or design one of your own to co-ordinate with other furnishings, but the multicoloured weaving technique described below gives you the option of using several colours in one row and is not limited to a repeating pattern. Bold blocks and stripes of different colours can be combined in many different ways, or you can create irregular shapes and zig-zag or wavy lines.

YARNS

On a standard gauge machine, try a 4 ply yarn for the knitted background and various double knitting yarns for the weaving. The sample was made with 4 ply wool for the knitting, woven with double knitting wool, bouclé acrylic, plain cotton and slubby cotton.

For a chunky machine, try double knit for the knitting yarn, with Aran weight or mohair for the weaving. Or use Aran weight for the knitting and chunky yarns for the weaving.

Many fancy yarns may be used for weaving-in but it may be necessary to rewind and wax or lubricate them. Mohair makes a lovely weaving yarn; keep the work well weighted and pull it down firmly every few rows to prevent the fibres from catching.

TENSION

To make a firm, strong fabric use approximately the same tension setting as you would for stocking stitch in the knitting yarn. For a fabric with a softer handle, perhaps for a bedspread or baby blanket use one or two settings looser.

BACKGROUND PATTERN

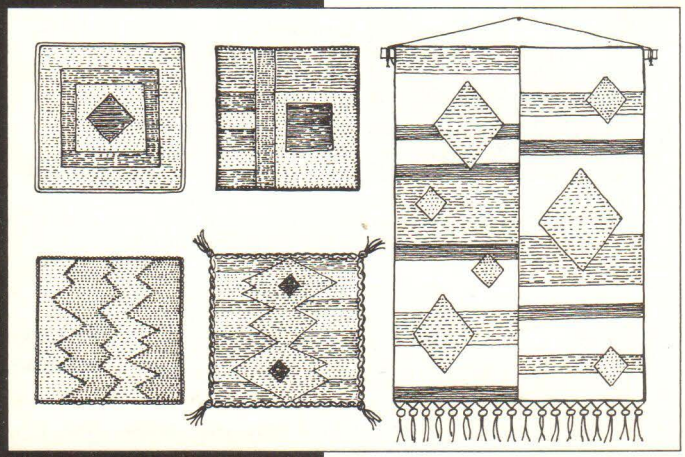
Use a very simple pattern like the bird's-eye used for the shoulder bag. Alternatively, use the pattern illustrated, which was used for the sample, where the contrast colours are woven in on the same needles on every row. Have the main yarn threaded through the machine in the usual way, and the contrast colours on the floor at your side. Try a sample on your machine using the appropriate method.

METHOD 1 — MACHINES WHICH SELECT NEEDLES

This method is appropriate for machines that pre-select needles for patterning and leave them in a forward position — so that you can see which needles will hold the weaving yarn before you knit the row.

Select a suitable punchcard. Using main yarn, cast on and knit a few rows, ending carriage at right and pre-selecting needles for the first row. *Take two contrast colours and secure the ends beneath the machine at right. Lay first contrast yarn from right to left across a group of needles in forward position at right. Lay second contrast from right to left across remaining forward needles. Hold the running ends very lightly (just to stop them catching on the leading edge of the carriage) and knit one row*. **Lay the second contrast from left to right across a group of needles in forward position at left. Lay the first contrast from left to right across a group of needles in forward position at left. Lay the first contrast from left to right across remaining forward needles, without crossing the contrast yarn where they meet. Knit one row.

Continue in this way. You can move the point where the contrast colours change to right or left on every row, every alternate row, every fourth row, or what you wish, creating different 'slopes'**.



METHOD 2 — HAND SELECTION

Using main yarn, cast on and knit a few rows ending with carriage at right. Using a 1x1 needle pusher, counting from right, push forward first and every alternate needle to weaving position. Knit as Method 1 from * to *. Carriage at left. Counting from the right again, push forward second and every alternate needle. Knit as Method 1 from ** to **. This makes the bird's-eye background, as on the shoulder bag; for the background pattern illustrated on the sample, push forward the same alternate needles on every row.

PRACTICE AND EXPERIMENTS

The shoulder bag is worked from a chart, but once you have mastered the technique you can experiment with freehand working. Moving the colours across in small regular steps will create straight sloping lines. You can move them across as much as you want on any row, but remember that steps of more than two or three needles will create floats on the surface of the work. For a wall hanging, perhaps, this would not be important and indeed could add to the textural interest of the design, but for other articles where floats would be liable to catch in use, they are best avoided, unless you intend using the knit side of the fabric as the right side.

PRACTICAL IDEAS

The woven motifs appear on the surface of the fabric as it faces you on the machine, so it is easy to see what you are doing. Try creating some of the effects shown in the sketch.

Any of the four cushions illustrated could be made using approximately 100g of main yarn (4 ply or double knit) together with oddments of thicker yarns for the

weaving. You can join the seams with crochet or blanket stitch, or trim them with a knitted cord, or with a plait and tassels.

The design of the wall hanging is based on the sample in the photograph. It is made in two separate strips seamed together up the centre. Make a hem at the top to hold a length of wooden dowel, to which a hanging cord may be tied. Add a beaded fringe at the bottom; the weight of large beads will help to keep the hanging flat. You might wish to line such a piece with plain fabric to keep the edges from curling. A rug could be made in a similar way, with a plain fringe at each end and a hessian backing.

Next time, I will be presenting you with a pattern for kitchen accessories using the multicoloured weaving technique, worked from a chart, together with ideas for other motifs and how to chart them, but for now, why not try out the shoulder bag?

MULTICOLOURED WEAVING SHOULDER BAG

***MACHINES**: These instructions are written for chunky gauge machines with weaving facility*
***YARN**: Spectrum Strata Double Knitting and Aran*
***FIBRE CONTENT**: Both yarns are 80% Acrylic, 20% Wool*
***COLOUR**: We used Strata DK in Shade 068 Natural(MC); Strata Aran in Shade 250 Cream (A), Shade 309 Peach (B) and Shade 298 Dill (C)*
***STOCKISTS**: If you have any difficulty in obtaining this yarn, please write to Spectrum Yarns Ltd, Spa Mills, New Street, Slaithwaite, Huddersfield HD7 5BB*

SIZE
Approx 33cm square.

MATERIALS
Spectrum Strata DK.
1 x 100g ball in MC.
Spectrum Strata Aran.
1 x 100g ball in each of A, B and C.
8 large wooden beads.
4mm crochet hook.

MAIN TENSION
15 sts and 24 rows to 10cm measured over weaving pattern (tension dial approx 1).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 64.

NOTE
Purl side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PATTERN
Based on a simple bird's-eye — Card 1 (alternately punched/unpunched needles, changing on each row) should be used.
Instead of weaving with one yarn at a time, in the usual way, 3 contrast colours are used and laid across the needles by hand. Have the 3 contrast balls on the floor at your side. Thread MC through the machine in the usual way.

MACHINES WHICH PRE-SELECT NEEDLES IN FORWARD POSITION
Set pattern for first row (every alternate N in forward position). CAR. Working from R to L, reading from chart row 1, lay each contrast colour over the group of needles indicated on the chart. Hold the free ends and K1 row. CAL. Needles are now pre-selected for second row. Working from L to R, lay the contrast colours over the Ns, reading from chart row 2. ***Do not*** twist the yarns where the colours change (as you would for Intarsia), but leave them separate. K1 row. Continue in this manner reading from successive chart rows.

OTHER MACHINES
You can work by the following method which is a little slower, but quite straightforward.
CAR. Using 1x1 needle pusher, counting from R, push forward first and every foll alt N to weaving position. Reading from row 1 of chart, working from R to L, lay each contrast colour over needles indicated. Hold the free ends lightly and K1 row. CAL. Counting from R, push forward 2nd and every foll alt N. Reading from row 2 of chart, working from L to R, lay each contrast colour over Ns indicated ***without*** crossing the yarns where the colours change. Continue in this way reading from successive chart rows.

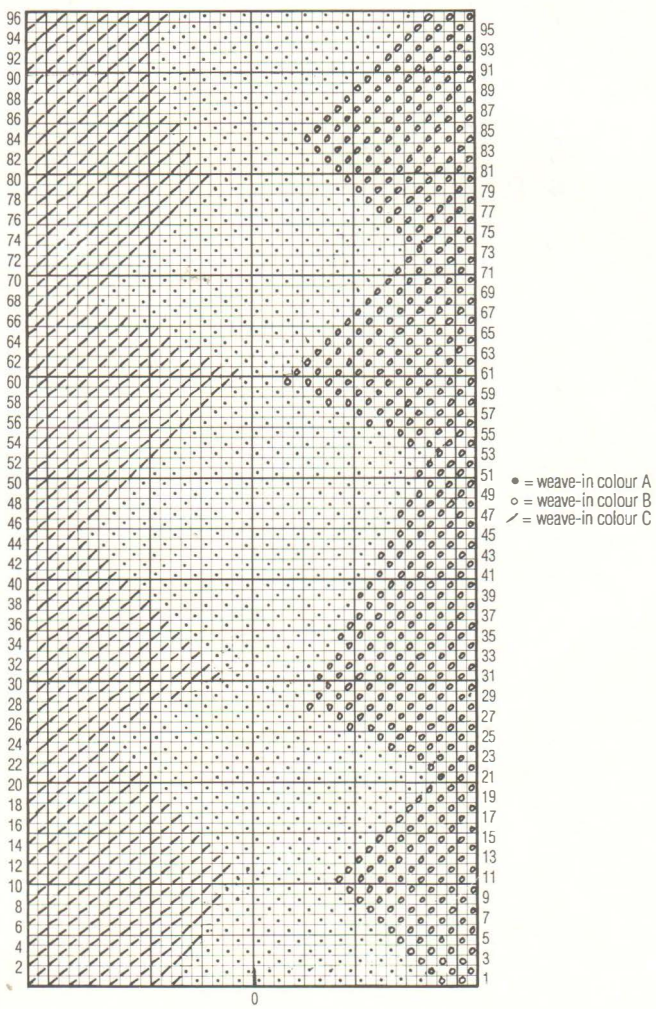
MAIN PIECE
Push 44 Ns to WP at centre of machine. Using WY, cast on and K a few rows ending CAL. Using MC, make an 'e' wrap cast on from R to L. MT, K1 row. Set RC at 000. Work in multicolour weaving as given in pattern note throughout and K until RC shows 96. Start from first row of chart and work a further 96 rows in patt. RC shows 192. Cast off.

STRAP
Take 5 x 3 metre lengths in each of A, B and C. Put all ends together and tie a knot approx 10cm from the end. Pin this knot to a firm surface (such as the arm of a chair). Separate the 3 colours into 5 lengths of each and plait them firmly down to approx 40cm from other end. Tie another knot. Trim ends to 10cm to match first end.

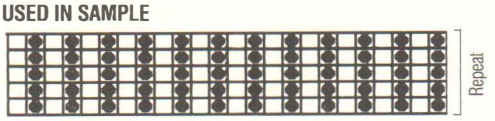
TO MAKE UP
Fold the length of weaving 13cm from one end (wrong sides together). Using crochet hook and A, work a row of double crochet up one side, through both thicknesses, taking 1 st for every 2 rows of knitting. Across the cast on/cast off edge, take 2 sts for every 3 knitting stitches. Work down the second side in the same manner as for first. Fasten off.
Work round the flap: With right side facing, begin at the point where the side seam finishes, and work in double crochet down to the corner; make 3 sts into the same place at corner and work along to centre of flap; make 6 chain (or number to fit over bead) and 1 slip stitch back into the same place as last double crochet; continue round remaining flap edge, making 3 sts into corner as before and fasten off.
Begin again at lower corner, leaving approx 25cm (10 inches) end; work 1 double crochet into each double crochet up the side seam, up the the side edge of flap to corner; 3 double crochet into corner st; 1 st in each st to loop; 10 (or more) double crochet into 6 chain loop; 1 st in each st to corner; 3 sts into corner st and 1 st in each st down side edge of flap and 2nd side seam. Fasten off leaving approx 25cm end.

BEADED FRINGE
Cut 19 lengths of A each 50cm long.

CHART FOR SHOULDER BAG



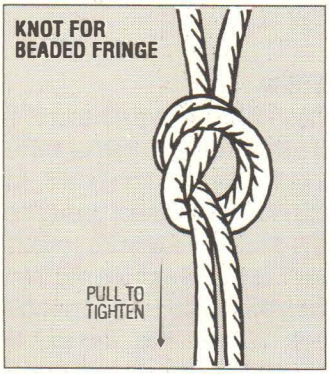
PATTERN USED IN SAMPLE



ALTERNATIVELY, USE BASIC CARD 1, LOCKED ON FIRST ROW.

With front of bag facing you and lower edge towards you, insert crochet hook through one corner; double one of the lengths and pull centre through work with hook, then pull the 2 ends through the loop thus made. Repeat this process with the rem 18 lengths, evenly spaced across to the other corner. Together with the ends left by the last row of crochet, you now have 40 x 25cm ends attached to lower edge of bag.

Lay work flat on a table with the ends towards you. Make all the knots in the same direction (see diagram). Always commence at left:



Step 1: Take single end from crochet edge together with first end of its pair and tie a knot. *Take 2nd end of same pair and first end of next pair and tie a knot. Rep from * to end, ending with 2nd thread of last pair tied with single end from crochet edge.

Step 2: Leave first end from first knot and *take next 2 ends together, tie a knot. Rep from * to end, leaving last end untied.

Step 3: Leave first end. *Thread next 2 ends into a darning needle and pass needle through a wooden bead. Remove needle and tie these 2 ends beneath the bead. Leave next 4 ends (2 knots). Rep from * to end, ending with a bead knotted on and the last end untied (7 beads in all).

Step 4: *Take end to left of bead and 1 end from knot beneath bead and tie a knot. Take 2nd end from knot beneath bead together with next end (to right of bead) and tie a knot. Rep from * ending with 2nd thread beneath last bead tied with last end.

Step 5: *Take first pair of ends and tie another knot approx 2cm below last knot. Take next pair of ends (not around bead) and tie a knot at same level as previous 2 knots. Rep from * to end. Trim ends 1cm below last row of knots.

TO FINISH

Sew ends of strap firmly to inside top of side seams (or sew with tassels on outside if desired). Sew on eighth bead in position to match loop on flap.

This month, a look at size selection and how to make something special out of yarn oddments — all using the Marion Nelson Cards

Adapt-a-pattern

Using the Marion Nelson Cards

OF SIZING AND EASE

The various sweater sets have been sized in 'classic' fashion, that is, with a 5cm (2 inch) ease. This is a very useful springing off point, for the sizes are readily amended for fitted details — rather like having a basic dressmaking pattern which can be adjusted for style and fit as desired. Current fashion for knitwear is, on the whole, for garments with quite a lot of ease — anything from 8-16cm depending on the style. So, when you want to select a size from your pack, it is the finished measurement on the diagram that you need to look at closely. Let's take an example from one of our patterns this month. Look at the measurement diagram for the man's Fair Isle sweater on page 43. The second size is to fit a 96cm chest. In the drop shoulder set, the card to fit a 96cm has a finished width (one piece) of 51cm, whereas our pattern has more ease, finishing at 53.5cm. Checking out the next size card in the pack, to fit 102cm, that corresponds with our finished width and what is more, check out the armhole allowance, 25.5cm in both cases. Look a little further and you will find that 'our' sleeve seam is 48cm and the length on both cards is 47cm. So, we can use a Marion Nelson card to produce the same garment shape as current fashion dictates — a sleeve length adjustment may not even be required as 1cm is less than ½ inch! However, the under-arm seam on the body of the card is longer than that on our model. The difference for the size we've been looking at is nothing in the 'to fit' 96cm and 2.5cm longer in the 'to fit' 102cm. If you wanted the closest possible match to the Fair Isle sweater shape and size, you could use the information from both cards to achieve it.

WORKING FROM TWO CARD SIZES

As all the cards have blank backs, you could put your new diagram on one of them if you wish. Use the 102cm for the number of stitches to cast on for the back and then use the 96cm card for the number of rows to knit to the armhole. At the armhole all the cards direct you to turn the row counter back to 000, so there's no confusion when you return to the 102cm card and complete the upper part of the garment, neck, shoulders etc. from this one. For the sleeves, you could work completely from the 102cm card.

CUFF WIDTH

I have not mentioned the cuff width, which is 6.5cm narrower on the Marion Nelson card (the 102cm size). This isn't too difficult to adjust if you would like a wider start, with more ease at the beginning of the sleeve. Make a simple compromise and go for an extra 5cm in width — as at the top right of the card is the information you need — 7 sts = 2.5cm. So if you added on 14 sts to the cuffs, you would be adding on 5cm. Now, this will obviously have an effect on the number of increases you need to do to shape the sleeve. The card requires 1 stitch to be increased on every 4th row 35 times in all (so you'll be saving yourself 7 increases now — speeding up the knitting). There are two ways you can reduce the increases. The simplest is to only work 35 - 7 = 28 increases which will result in a longer section of straight rows at the top of the sleeve. This will probably be fine on this size, but would occasionally create odd shapes — if the sleeve were shorter for instance. So how many rows of increase work are you omitting? By a happy coincidence (no I didn't plan this in advance), it would be 7 x 4 = 28. So you have 28 increases every 4th row and want to incorporate another 28 rows into the sequence, so that the sleeve is sloping over the same length as the original card design. Couldn't be simpler, work the increases on every 5th row and the figures work out exactly!

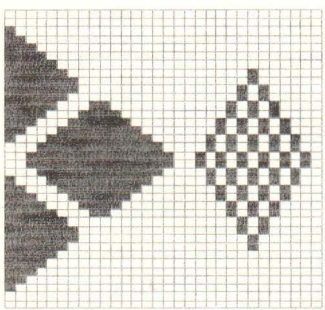
SUMMARISING

So, to summarise. Check the finished size you need — against a garment you already have or a measurement diagram for a style you

like in a magazine. Pick the card or two cards with the nearest corresponding measurements and if necessary combine bits of them to produce your new card. Look at the most simple way of amending things — like our sleeve shaping.

PRACTICAL USES

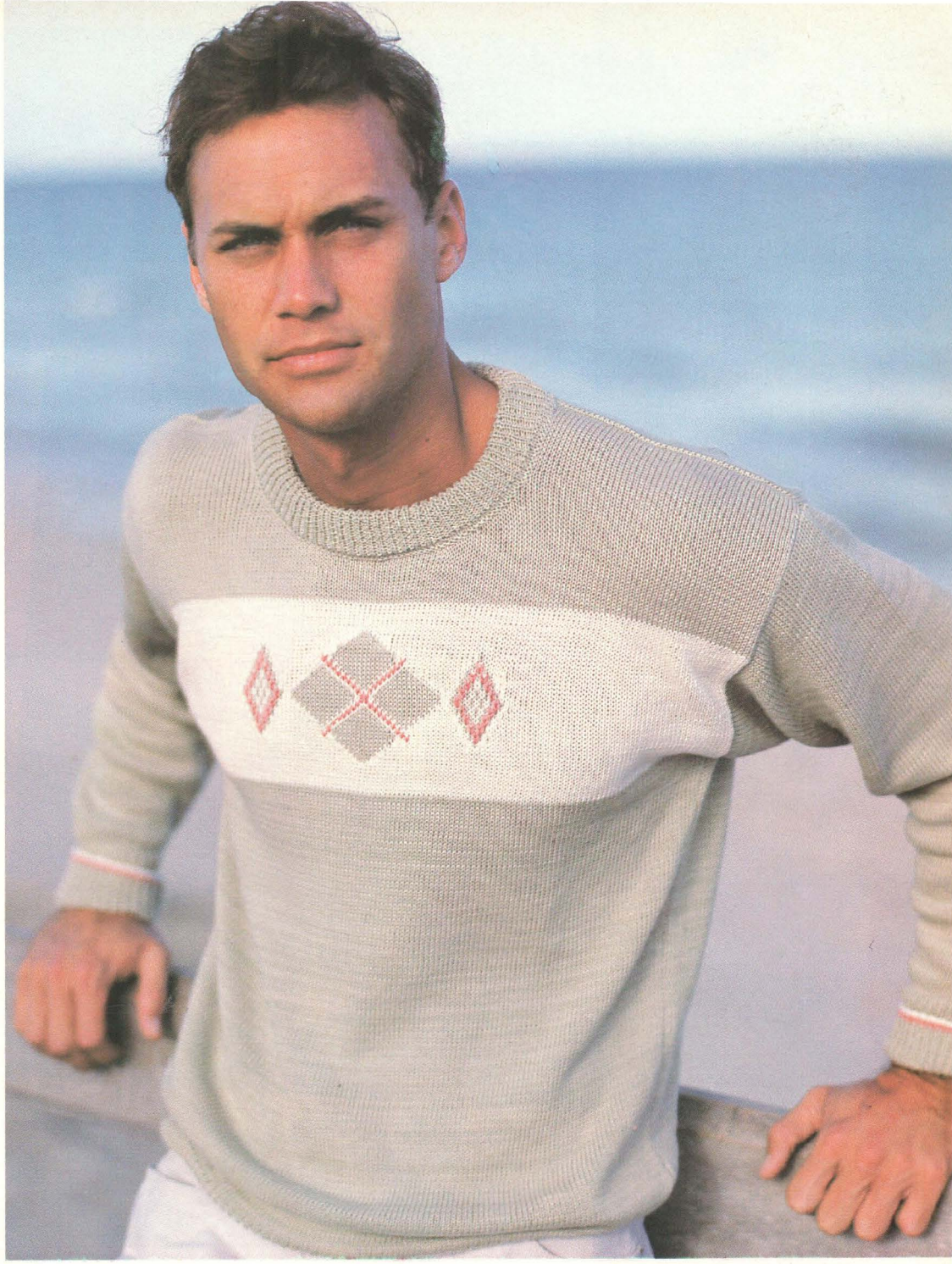
Like all knitters we have odd cones tucked away in the cupboard. This month, we found some 2 ply cottons in colours which corresponded to those we were going to use in other sections of the magazine, so armed with these, set off to knit a man's sweater. First job was a try out of the tension, to see which pattern range would be appropriate. However, two ends of the cotton when washed and pressed very slightly sideways, came to 28 stitches and 40 rows to 10cm. (By the way, having spread the swatch slightly sideways it was left to rest for some time to ensure that it didn't return to a longer thinner shape — which would have indicated that the finished garment may have done the same thing in washing and wearing.) The dropped shoulder style was chosen (actually it was the 102cm size used in the example above).



HALF PATTERN — MIRROR IMAGE

NECESSITY IS THE MOTHER OF INVENTION!

Having only small amounts of contrast colours, the back and sleeves were to be knitted plain and just a bold motif added to the front. All looked quite promising, but when the back and front were knitted we realised that although the two cones of main colour looked the same on the cone, they actually came from different dye lots. The back colouring was fairly even, but the front — especially as it approached the neckline — looked rather streaky and this detracted from the motif pattern. Back to the oddments box. The cream was to have formed the motif on the green, but didn't show up boldly, so there were two problems to overcome. Using the cream as a bold stripe and the background to a green motif displayed the patterning much better and also made the striping of the greens above it less noticeable. The eye was drawn to the cream and the motif and the plain parts of the background became simply a backcloth for the patterning. To keep the eye attracted to the simple motif, parts of it were Swiss darned in another colour.



THE MOTIF AND ALTERNATIVES

The motif we used was a wide one, suited for electronic machines and we give half the pattern here, as it is so simple to use the mirror image button and cut down on mylar sheet marking or programming. However, the principle of what we did is valid for any machine. A bold Fair Isle border on a contrasting stripe would have served equally well to attract the eye and provided it wasn't too deep shouldn't affect the tensions or finished size of the knitting. If the streaks had shown on the back, then the patterning could have been worked on both, or a plain bold stripe used for the back with just the front one containing the patterning.

PLANNING FOR SPEED

The cards are so quick and easy to work from, that the re-working of the front wasn't a great hardship. We chose the patterning position for ease of knitting — it finished before the neckline shaping, so a simple neckline in stocking stitch was possible, speeding up the work.

EASY EXPERIMENTS

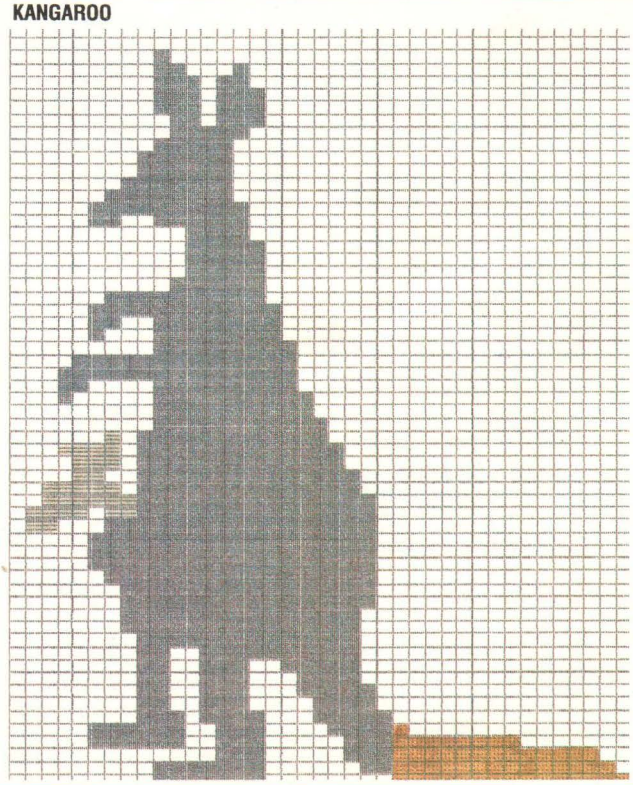
So, why not put some of your oddments to good use? Try out some tension swatches and look through your cards for the nearest match. What you make will depend not only on the amount of yarn you have, but your needs. Clothes for the children, a slipover for yourself, a long waistcoat for a teenager. You're sure to find an adaptable style in the cards, then all you need is a little experimentation and imagination and you've adapted to an original!

Next time, we will be looking at using a children's outfit for two completely different looks on two completely different machines.

PUNCHCARDS

Add a little fun to your children's garments with these mother and baby kangaroo motifs and the decorating ideas from Sylvia Howse

KANGAROO



I have chosen a sunny setting for our kangaroos this month. Those of you who joined us for the start of this series of articles will know that the themes allow you to be as inventive as you wish by expanding on the examples shown, or to follow them to the letter. It is worth doing some embroidery to personalise your work. It is also great fun to think up some alternatives. There do not seem to be any rules these days — just let your fancy roam where it pleases, adding a line here, a button there. Keep an eye open for possibilities.

KNOWING WHERE THEY STAND

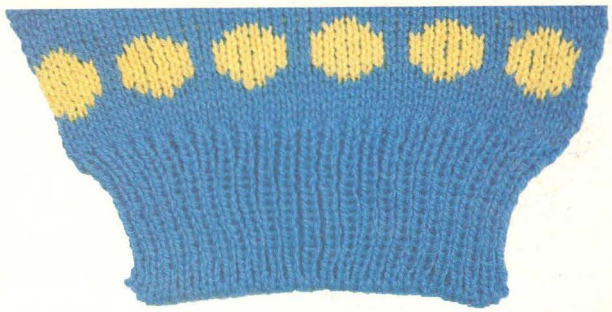
The kangaroo and baby would look good placed on the centre of a jumper, or you could have two on a jumper front (as on the penguins sweater in the January issue of *Profitable Machine Knitting*). The kangaroo is 57 rows long. The tail extends beyond the 24 stitches. The whole motif covers 39 stitches. You need to keep this in mind when positioning your motifs. Do remember too, that the kangaroos would look better facing the centre. If you decide to put two on your jumper, don't forget to reverse the punchcard when putting it in the machine, and reverse the tail extension as well. I speak from experience!

When knitting the motif, the needles for the tail extension need to be brought forward to upper working position manually. This has to be done from rows 1 to 5 inclusive — follow the kangaroo chart for the extension.

AT THE SEASIDE

To distinguish the baby kangaroo from its mother, it has been Swiss darned in a lighter colour — fawn. The eyes are two small stitches in green. To add interest and set a potential theme, the kangaroos have been given a ball, Swiss darned in red, yellow and green. You don't have to stick to these colours, but I felt that the subject needed a sunny atmosphere. The bucket and spade are also Swiss darned, but the handles are in backstitch. The interior

with a plus



of the bucket which shows at the top is in fawn, to give a sense of depth (see bucket and spade chart).

SWELTERING UNDER THE SUN

You can see how you can ring the changes on just one theme with the help of Swiss darning and embroidery. Follow the chart for the baby kangaroo. The eyes are the same, but this time, put in a sunshade and a sun. These can be Swiss darned, as I have done, or you can put them on a punchcard — in which case the sunshade needs to be positioned above the mother's head (so it will fit on to the punchcard and this would also facilitate changing colours). Additional touches are the French knot for the knob at the top of the sunshade and backstitches for the handle. Backstitches worked in a curve give the shape of the spokes. The sun's rays are straight stitches. For a slightly different effect, you could put multicoloured dots on the sunshade and even give it a little fringe. One thing leads to another, so you may like to put in a few waves, or a sand castle if you are feeling ambitious.

PALETTE OF COLOURS

Last month, the Teddy swatches showed alternative colourways. I have deliberately kept to the same palette of colours on these two kangaroo samples to show what can be done with just a few alterations. Incorporate both the samples in one jumper or make two jumpers for separate family members or clients.

Admittedly changing the palette of colours makes an even bigger difference. Mother kangaroo can be in red and baby in pink, the ball can be in green and yellow. The main thing is that kangaroo and baby should be in different colours from their 'accessories'.

SLEEVES

Although the main body of your jumper has no border of repeat pattern, you may like to liven up the bottom of the sleeves with a row of suns, as in Swatch 3. You can follow the chart for Swiss darning, or punch a card for speed. A row of suns at the top of the sleeves — why not?

FLOATS

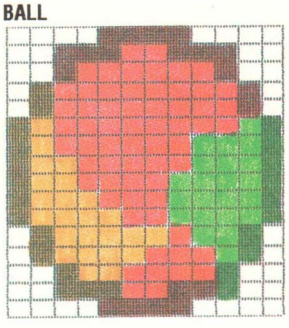
Remember to hook them up as you go along, and cover the motifs with fusible nylon fabric. Put a sheet of brown paper on the fusible nylon fabric whilst ironing with a moderate iron.

YARNS

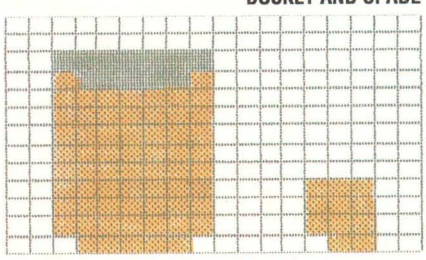
I used Bramwell Fine 4 ply Acrylic, in the following colours: 316 Blue; 420 Brown; 416 Fawn; 455 Green; 344 Yellow and 325 Red.

I can see a long line of kangaroos, no two the same! When you have put the finishing touches to your last kangaroo jumper, you may like to try next month's subject, adding your own special additions to make your children's jumpers more interesting. So check in next month, to find out what some clever dogs are up to.

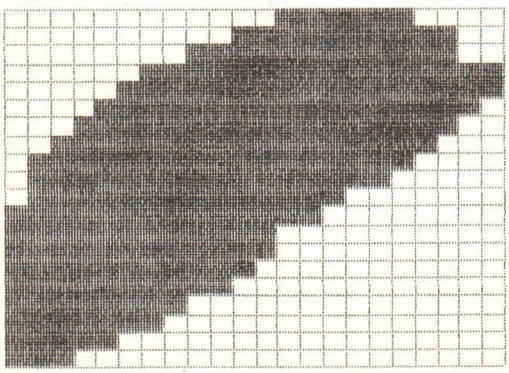
BALL



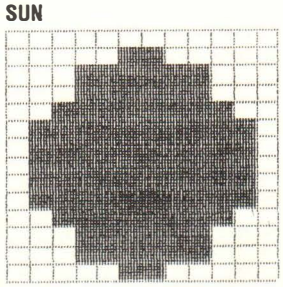
BUCKET AND SPADE



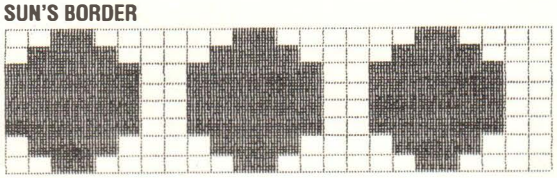
SUNSHADE



SUN

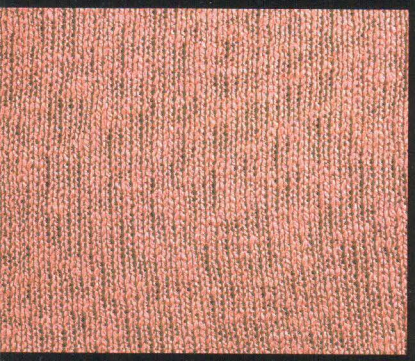


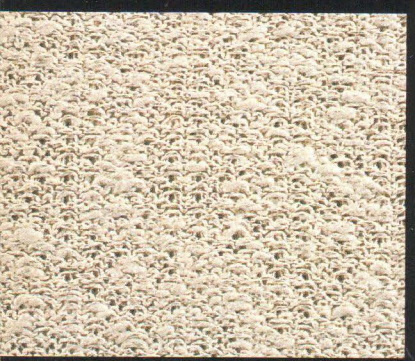
SUN'S BORDER

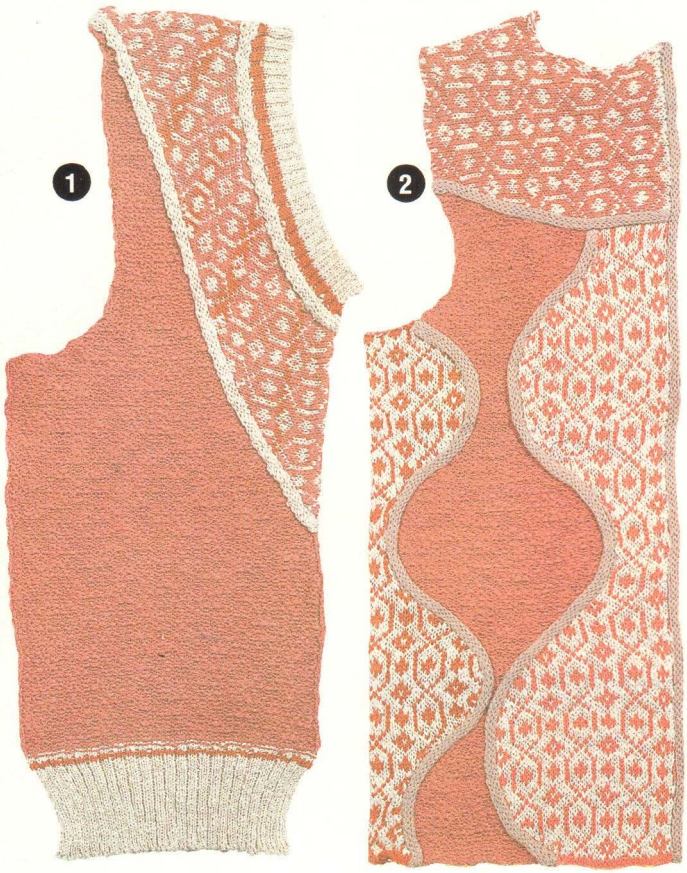


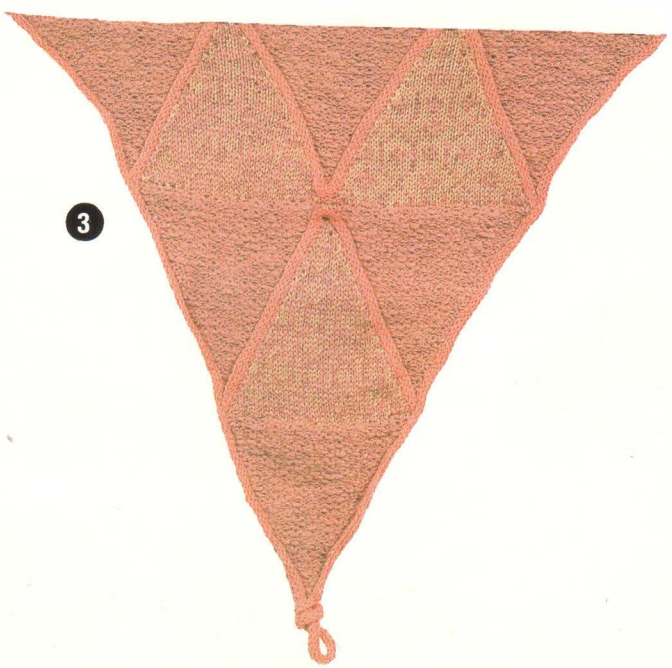
Ruth Lee explores the creative approach to charting

CHART IT YOURSELF









The charting device frees the knitter from complicated stitch and row calculations, and at the same time gives more opportunities to develop individual interpretations of a standard pattern block, with the minimum amount of extra work.

In the previous article, the mechanics of the charter were discussed alongside the importance of producing accurately knitted and measured tension swatches. Identically shaped bodices were sampled in contrasting stitch structures and tensions, to demonstrate the process. Following on from these examples, the main emphasis of this article is to encourage a creative approach in the use of the charter. With a little imagination, some basic design skills and the appropriate technical know-how, a standard sweater pattern can be transformed into a highly desirable and individual statement.

SECTIONAL VERSATILITY

One of the more interesting applications of the chartered pattern is in the design of panelled and sectioned garments where two or more contrasting stitch structures are combined. The main sample collections and design sheets demonstrate the scope and versatility inherent in this method of working. The examples shown vary in complexity, and therefore in production time and subsequent final costings (a major consideration if knitting is your business).

SAMPLE OVERVIEW

Swatch 1 shows ways in which simply shaped insets can add interest (and possibly value) to a standard sweater pattern. More complex applications in Swatches 2 and 3 involve knitting separately shaped panels in a variety of structures and fibres. The separate units are linked together to form the finished piece.

Individual segments may be symmetrical polygons in repeat formation, or irregular shapes in an asymmetrical composition. Pattern, texture and colour can be blended to create a rich patchwork surface. For each successfully subdivided garment pattern, many permutations are possible.

TEMPLATE COLLECTION

Before embarking upon such experimentation with the charter, it is essential to obtain a collection of basic garment shapes from which

to work. This could be a bought in collection of paper patterns (dressmaking patterns for stretch fabrics are a useful source). The alternative is to draft a series of simple shapes from scratch, to either your own measurements or a standard small, medium or large size, depending on your requirements. Further reading on the subject of pattern drafting for knits is suggested at the end of the article.

Your pattern library might include simple T-shaped garments through to raglans, yoke styles and a classic set-in sleeve pattern.

CHECKING THE BASIC FIT

The next step is to check that the basic pattern can be made up satisfactorily in knitting, by constructing a toile in stretch fabric. This is the machine knitter's version of the dressmaker's calico shell. Such a device enables the designer (and client) to see the garment 'in the round'. Any necessary alterations to length, width, ease and movement of seam lines can be assessed and drawn in on the standard shape, before being traced off on to the charter paper.

TOILE MATERIALS FOR DIFFERENT STYLES AND FIT

Toiles can be constructed in many ways. Sweatshirt material is most suited to this purpose; it is relatively inexpensive and mimics the main properties of most types of single bed machine knitted fabrics. Sweatshirt material can generally be purchased in a light or medium weight version.

Toiles can also be made out of calico if the garment is to be knitted in a non-stretchy structure, such as knitweave. Alternatively a knitted toile, in stocking stitch, can be worked from the basic pattern pieces. These would need to be drawn directly on to the charting paper.

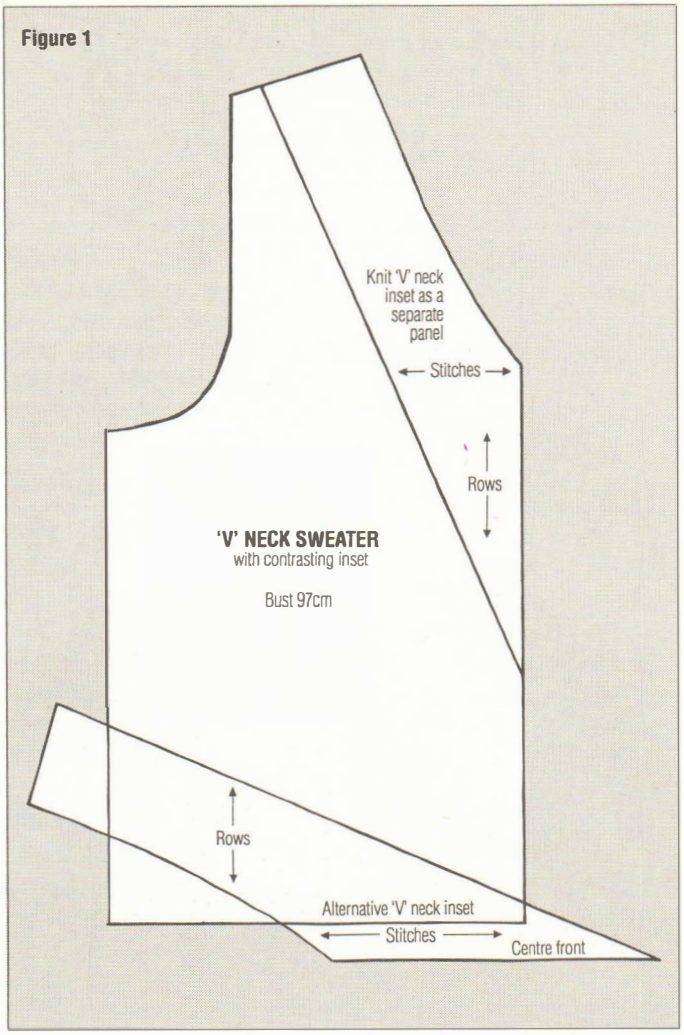
For more complex, close fitting styles, a shell can be constructed from rib knitting. Using a cheap bin-end yarn, ribbed fabric can be knitted by the length, then cut and overlocked into shape. Sweatshirt fabric can also be introduced if the style demands a combination of contrasting stitch structures.

The toile and its associated paper pattern pieces make an ideal vehicle for experimentation with charters.

SUBDIVIDING A BASIC GARMENT SHAPE

Subdivisions can be used to alter the fit and shape of a garment, or they can be purely decorative. The examples which follow address some of the functional, as well as the aesthetic, problems that might be encountered in the design and making of mixed stitch pattern garments. Particular reference is made to balancing the weight, bulk and elasticity of neighbouring stitch patterns — important if an even surface is to be achieved. For example, sections of fabric which are heavier in weight than adjacent sections will exert undue drag on the surrounding areas. Distortions in the seam and hemlines are likely to occur. On the other hand, the contrasting properties of selected stitch patterns can be used as a positive contribution to the design. Ribbed insets, for example, can be designed to give extra shape and form.

Figure 1



WORKING METHODS

Swatch 1 shows a simple, yet effective, use of the charter, whereby borders or insets of contrasting stitch patterns are worked into the main body of the garment.

Insets can either be designed to follow the contours of the original piece (see Figure 1, 'V' neck inset border pattern), or used in such a way that the over-all shape of the garment is affected; for example godets and ribbed panels.

Borders and insets may be knitted separately, or as an integral part of the knitting procedure. This will depend upon the direction of the knitting of each component part, and the combination of stitch structures. The shape and positioning of such insets can be drawn directly on to the main charted pattern, as long as all the individual pieces are to be knitted either horizontally or vertically. Sideways knitted sections must be drawn out as a separate unit (see Figure 1).

It is good practice to sketch out a range of alternative versions, experimenting with the proportions and placement of each inset, on a half or quarter scale copy of the flat pattern. Felt tip pens used on newsprint or lining paper can give a quick (and cheap) impression. Unsuitable versions can be discarded.

Paper toiles can be quickly constructed out of the same materials and pinned or taped together on a tailor's dummy. In this way, designs can be evaluated in both two and three dimensions, and viewed from the front, back and side.

Figure 1 shows the outlined

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CHART IT YOURSELF

shape of the 'V' neck pattern, with border inset prepared for both horizontally and vertically knitted versions. Once a garment shape has been divided in this way, experiments can be carried out in a range of stitch patterns. For example, the main body of the 'V' neck with patterned inset may be interpreted in a plain stocking stitch, a raised garter stitch pattern or a double bed cable stitch pattern. The inset could either be knitted as a pictorial Intarsia motif, or as a small, two-colour geometric design. In complete contrast, a summer sweater derived from the same basic shape could be knitted in a single bed slip stitch pattern combined with a lace panel.

SHAPING WITH INSETS

Insets can also be used to control the shape of the garment. The design sheet shown in Figure 2 illustrates examples of rib panels combined with stocking stitch. Depending upon the closeness of fit, the rib swatches may be measured while pinned out on the blocking board. The swatch may need to be only slightly stretched.

INCREASING COMPLEXITY

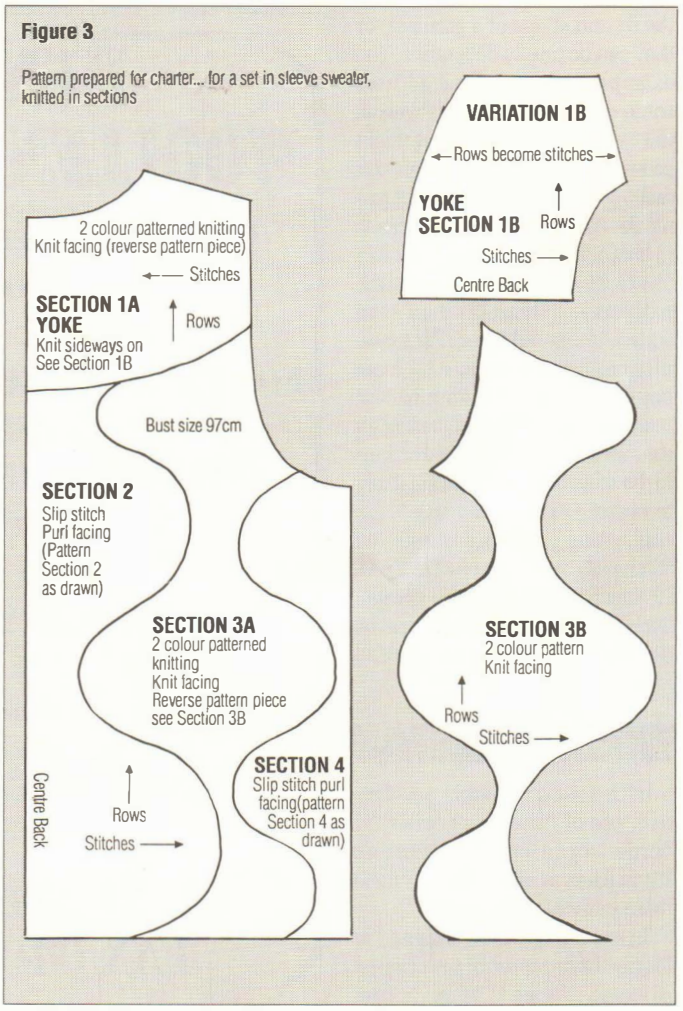
Swatches 2 and 3 and the design sheet illustrate more complex subdivisions. Swatch 2 employs regular polygons in a repeating network. Each unit can be rotated to point in a different direction to its neighbour if desired.

In this exercise the aim was to produce a coherent surface, incorporating complementary stitch structures and yarns but knitted in a single colour (see ideas in the top two illustrations of Figure 2).

Swatch 3 combines vertically and horizontally placed units. Colour and pattern dominate in this sample. Textured panels are used as a linking factor. Figure 3 illustrates examples of irregular subdivisions within the garment

Figure 2

Figure 3



shape. Such complex designs do require a certain amount of forward planning.

EXPERIMENTATION METHODS

For example — in order to decide upon the most successful order and combination of stitch patterns, first knit up several small swatches in the chosen design. Lay them out next to each other, trying a variety of compositions. Once the 'running order' has been established, the small swatches can be used to practice seaming techniques. It is at this point that any imbalance in weight, bulk and elasticity will become immediately apparent. Remember to add extra stitches or rows on each panel, to allow for seaming! Once this preliminary work has been completed, tension swatches in each stitch pattern should be knitted and measured. Some of the swatches from which we made our selection are illustrated. This procedure should be completed before commencing the finished piece. It is also vital to number each unit on the main outlined diagram with corresponding units on the charter paper. This should ensure that all the pieces of the jigsaw are correctly assembled and aligned. Finally, if the design's left/right arrangement is important (for example, letters or words), then remember to reverse the image, unless you intend to use the purl side of the knitting as the right side.

Time spent in building a working collection of toiles and paper patterns will give a strong basis for developing new ideas with confidence and originality. This, combined with the use of a charter, should greatly extend your scope as a designer and maker of knitwear.

RECOMMENDED READING ON PATTERN DRAFTING TECHNIQUES

Nicely Knit Lines: Professional Pattern Drafting for Machine Knitters *by Mary Louise Norman. (An American publication usually available from The Knitting Neuk, Aberdeen).*

Machine and Hand Knitting Pattern Design *by Kathleen Kinder (published by Batsford).*

Designing Garments on the Knitting Machine *by Janet Nabney (published by Batsford).*

Patterns Galore *— a good and economically priced source of dressmaking patterns (published by Litharne).*

Fashion Illustration

by Wendy Damon

In the last article, I described the techniques for scanning the figure into the computer and drawing on the garment. You now have a line drawing depicting the shape and style of the garment but as yet no indication of the stitch pattern. In this month's article I will describe how to represent a Fair Isle pattern and how to finish off the drawing

MAKING A BRUSH

The fabric pattern for the main part of the pullover is built up pixel by pixel using the magnify tool. You need to work to one side of your drawing or on a spare page if you have one. Use a darkish contrast colour. Using one pixel (i.e. the smallest dot you can make) to represent a stitch in the pattern, copy one repeat from the punchcard or chart (Figure 1). If your design has several colours in it, then use coloured pixels in building up the brush. If you are printing in black and white then make sure that the colours are contrasting in tone or the difference between them won't be obvious on the finished print. Pick up the pattern repeat as a 'brush' or 'stamp' and stamp and save it so that your hard work isn't lost.

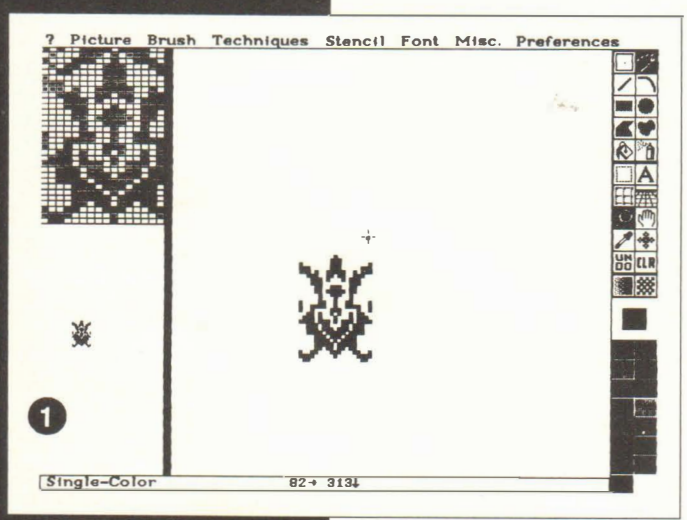
DESIGNAKNIT AND SYSTEM 90 INTOSHAPE USERS

If your punchcard pattern has been created in either of these programs (certainly those currently available), you can use that image to create a brush by saving one repeat of your colour pattern as a PCX file. In DesignaKnit add .PCX after the file name and save. In System 90 Intoshape save in the 'Motif to PCX' section.

Once files have been saved as a PCX, go into Deluxe Paint (or your chosen drawing program) and retrieve the PCX file from the knitting program in the same way as you retrieved the scanned image from your scanning program. When the image comes up on the screen it comes up very small, which serves our purposes very well. Pick up the image as a brush — you may need to use the magnify tool to do this accurately — and save it as a brush (or use the copy facility in other programs). You can now return to your fashion drawing and continue.

APPLYING THE PATTERN TO THE GARMENT

You now need to cover the pattern area of your garment with the brush, using the 'grid' tool to help you align the repeats (Figure 2). Some of the pattern will fall outside the area of the garment so go back afterwards to carefully remove the bits of pattern that fall outside. This will be easier to do if you have first made a stencil of your main colour so that the lines aren't blotted out



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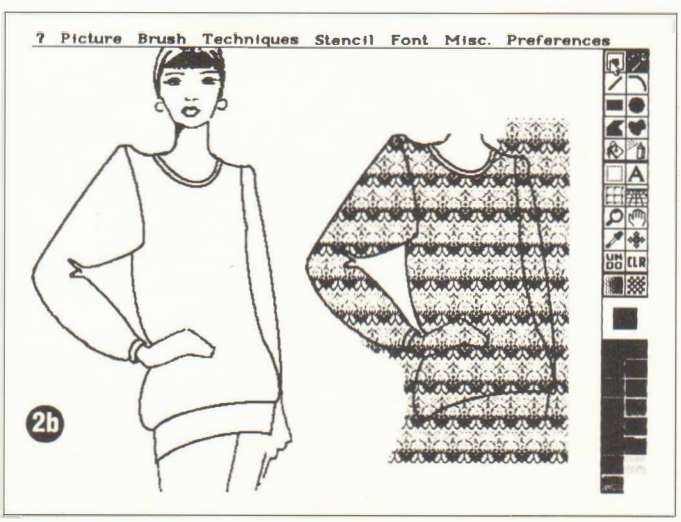
2a



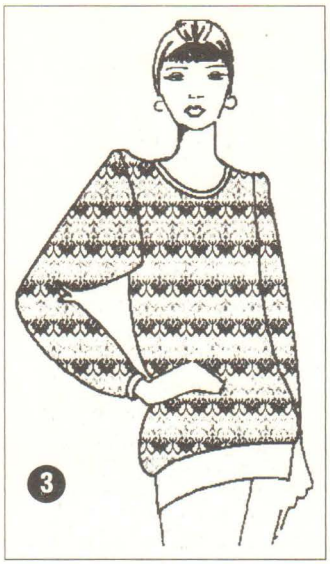
2b

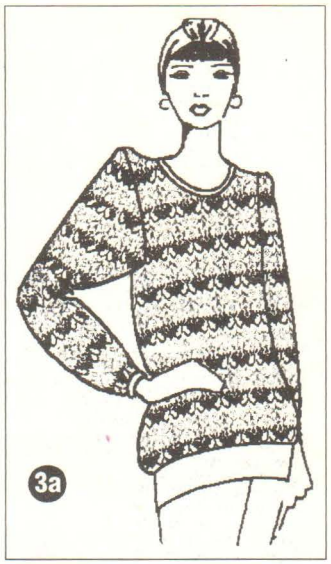
by the brush, in fact if your brush does not contain plenty of background colour the stencil is essential as you will be blotting out the lines of the garment with the brush.

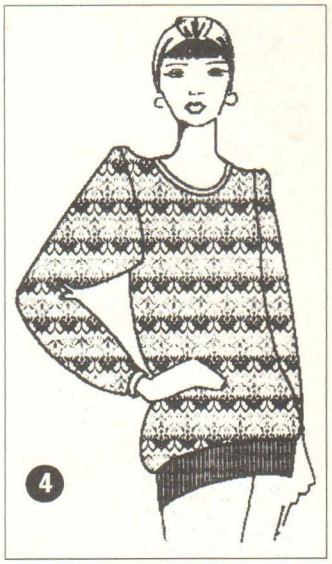
If you are using a page larger than screen size you may find that you get a message telling you that you haven't enough memory to make a stencil. In this case you will have to work 'back to front' as it were. Find an area to one side or beneath your drawing at least as big as the garment and cover it with the brush using the 'grid' tool to help you align the repeats (Figure 2a). Pick up the garment as a brush and lay it on top of the patterned area. The lines of the garment now lie on top of the fabric pattern and you can remove the unwanted bits by rubbing them out carefully (Figure 2b). Now pick up the patterned garment as a brush and return it to the figure. Using the irregularly shaped brush tool will obviate the need to rub out the overlap as you can trace carefully round the patterned part of your garment to make a sweater-shaped brush which you can return to the figure leaving the overlap behind. Remember to remove the remnants of this work before you go on.

BEND AND ROTATE

You can see that the pattern stamped in this way does not curve round the body in the way that it would in life (Figure 3). This pattern is basically striped so it is much more obvious than it would be with say, an all-over geometrical design. You can use the 'bend' and 'rotate' facilities in Deluxe paint to overcome this. Your manual (page 95) tells you how to bend a brush. It is best to make up a brush the width of the garment first by placing in several repeats side by side, then bend this brush so that it fits round the body. It may take some time and patience to get it right. To get the pattern to run down the sleeves you will need to rotate the brush to the correct angle then place it on the sleeve. You will need to alter the angle for the different parts of the sleeve and chop the brush a bit to get it to fit around the bend at the elbow. All this is time consuming and rotating and bending the brush can disarrange the pattern considerably. See Figure 3a and compare it with Figure 3. You must decide on the effect you want to achieve and how much time you can devote to it. As I said at the beginning, we are not after life drawings but a neat and professional looking representation of your designs and on the whole it pays to keep it as simple as possible.







Briar
A loose fitting pullover in pure cotton.
24 st repeat pattern suitable for standard gauge knitting machines
Wendy Damon
5

RIBS AND BANDS

I have shown the rib band by filling the area with an all-over pattern of lines in black. The collar band and cuffs are in stocking stitch and I have left these plain (Figure 4). If you had a rib cuff you would need to tip the lines to the diagonal and so would have to draw in the lines one by one using the straight line tool.

FINISHING

You can now add a frame or part of a frame to define the illustration. Add lettering describing the garment. If you have done the illustration for a pattern you are marketing you need to give it a name, give details of yarns, type of machine etc. and perhaps put a price on (Figure 5). If you want to submit your design idea to a magazine or to be made up into a garment then you need to add some construction details and a knitted swatch.

PRINTING

When you come to print you will be offered a default size for the page. You can alter this to make your page larger or smaller when it prints. Remember to do this in proportion, in other words don't make the page shorter without making it proportionally narrower or you will distort the figure. So if the default size of the page is 8 inches by 11 inches you could enter instead 4 inches by 5.5 inches to make your drawing half size. Your fabric pattern is still in the dark contrast colour you used when building it up but when printed in black and white it will not be obvious that the fabric pattern isn't as dark as the lines. If you have used a coloured brush for the fabric pattern you may now find that the colours used were not sufficiently different in tone for the difference to be obvious in black and white. You can go back at this stage and darken or lighten one of the colours to make a greater contrast. This doesn't mean you have to laboriously re-colour the drawing, simply change the colour in the palette. You do this in Deluxe Paint by clicking on the colour indicator. This brings up the colour dialogue. Click on the colour you want to change and on the circle labelled HSV. Now by moving the markers along the bars marked S and V you can lighten or darken the colour. The colour in your drawing will be altered at the same time and the new value for that colour saved with the picture.

Drawing with a computer takes time and practice. You need to fully understand the capabilities of your drawing program in order to make the best use of them, but if you regularly need to make fashion illustrations then it is well worth investing the time and effort in learning the techniques and in building up your library of fashion figures. A well drawn illustration can make the difference between being regarded as an amateur and being regarded as a professional.

Ed's Comment: Readers might be interested to note that these articles arose out of my curiosity about the clear, stylish drawings I saw of Wendy's garments, so I can confirm the impact that they have! The completed garment knitted from the final patterned version is shown on page 51.

FLORAL

by Jane Platt

Three-dimensional florals continue our spring theme and Jane provides delightful ideas and patterns

BROOCHES

These floral decorations, made from small oddments, are loosely based on spring, summer and autumn. They can be made as brooches or sewn permanently to knitwear as three-dimensional appliqués. Use them to pep up plain garments or those with simple Fair Isle or striped borders, echoing the colours in the brooches.

The backings are stiffened with plastic canvas to make them both washable and durable. The individual flowers and leaves can be sewn directly on to knitwear in your own design or you could experiment with different brooch designs.

I have used the quick cast-on and cast-off methods describedwithout any knitted shaping, so the pieces are quick to produce.

MACHINES: These instructions are written for all machines

SIZE
6-7cm diameter.

MATERIALS
Oddments of 4 ply yarn.
Long-eyed sewing needle suitable for yarns.
Tiny amount of washable stuffing for berries, or use waste yarn.
Plastic canvas.
Egg cup to draw circle, or pair of compasses.
Self-adhesive label large enough for above circle.
Brooch fastening (optional).

MAIN TENSION
Not crucial, we used T5 on a Toyota 858 machine.

ABBREVIATIONS
See page 64.

KNITTING NOTES
QUICK CAST ON: CAR. MT. Push required number of alt Ns to WP as given in instructions. Hook on cast on comb and K1 row. Push alt NWP Ns to WP. If no cast on comb available, check your manual for fast cast on method.

QUICK CAST OFF: CAR. Cut yarn leaving a long length. Thread through darning needle, then through sts and release them from machine.

The following items are common to all brooches:
Brooch Backing; Arranging Brooch Decoration; Trimming — Leaf and Bell Flower. Specific flowers are then added on according to the 'season' of the brooch.

BROOCH BACKING
Push 17 alt Ns to WP and work quick cast on in appropriate colour (see knitting note). 33 sts. K16 rows. Work quick cast off.

TO MAKE UP
Using an egg cup of pair or compasses, draw a 4.5cm diameter circle on to label. Cut out label and stick on to canvas.

Cut canvas around circle. Reposition label on to canvas to cut further circles. (You could draw circle directly on to canvas but it is difficult to mark clearly.) Pull yarn at one end of knitted backing to gather tightly. With K side inside, oversew edges together and fasten off. Turn to right side and place canvas circle inside. Pull remaining yarn end tight to close opening, positioning gather centre at centre of canvas and fasten off.

ARRANGING BROOCH DECORATION

Arrange flowers and leaves as shown so that they slightly overhang edge and hide backing. Pin all pieces into position in the order given before sewing to backing. Sew brooch fastening to back of covering if desired or sew to garment through plastic canvas holes.

TRIMMING

LEAF

Push 8 alt Ns to WP. Use MT-3 and colour desired and K1 row. Hang cast on comb and K3 rows. Push empty alt Ns to WP — 15 sts — and K6 rows. Break yarn leaving a long end. Work quick cast off, taking care to ease sts off Ns so that cast on comb remains hanging to prevent cast on edge from unravelling. Keeping knitting taut by pulling on cast off edge, run darning needle through sts on cast on comb, starting at side nearest needle and thread. Remove comb.

TO MAKE UP

With st st outside, pull end thread to gather cast on and cast off edges tightly and form a picot edge.

Push out points at outer edges and fasten off.

Fasten off rem end of yarn.

This may seem awkward at first, but it is very easy with a little practice.

BELL FLOWER

Follow instructions for leaf, pushing 6 alt Ns to WP (11 sts at end). Make up as given for leaf and then join outer sides together to form a bell. Using a contrast colour, sew a few sts at centre for stamens.

SPRING BROOCH

Work a pale green backing, 3 blue bells with pale green centres, 3 orange bells with yellow centres for daffodil trumpets and 3 pale green leaves.

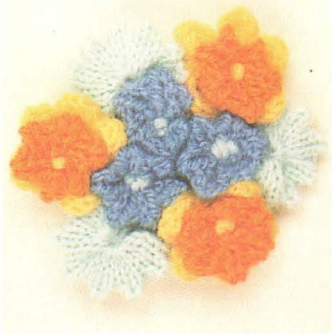
DAFFODIL OUTER PETALS

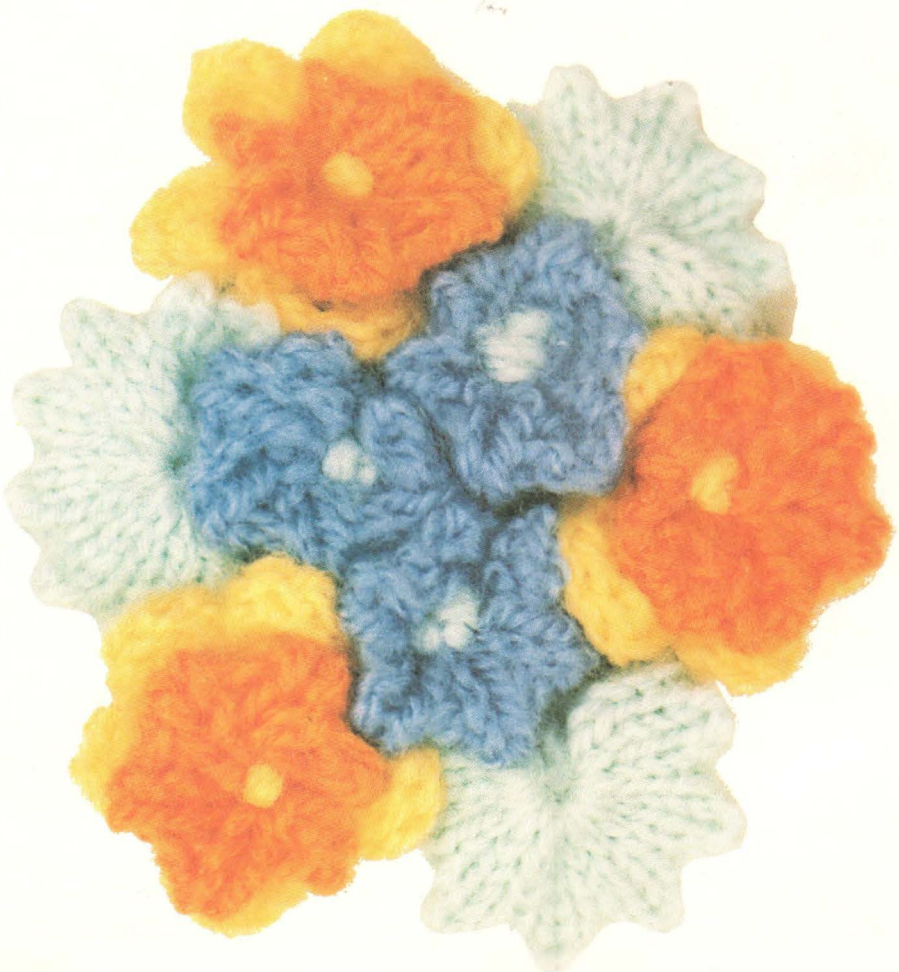
Push 2 alt Ns to WP and work quick cast on using yellow (3 sts). *K16 rows in circular cord knitting (slipped rows included in count).

Using transfer tool, pick up a st from first of 16 rows and place on centre N to make a loop.

Rep from * 4 more times, giving 5 loops (petals) in all.

K1 row to K st just picked up and quick cast off.





ASSEMBLE SPRING BROOCH

For the design shown, pin daffodils in place first, then leaves and finally bells at centre.

SUMMER BROOCH

Work a bright green backing, 4 white bell flowers with pink centres and 3 bright green leaves.

ROSES

Work 3 in all, each consisting of 2 petals. Our sample shows 1 in pale pink, one in mid pink and one in red.

PETALS

Push 4 alt Ns to WP and using MT-3, work quick cast on. 7 sts. K17 rows and quick cast off (odd row count is so that thread ends are on the same edge).

TO MAKE UP

Fasten off one end thread. With purl side outside and rem thread at base, roll up one strip tightly to form centre. Sew base into position with thread and fasten off. Wrap 2nd strip around centre with purl side uppermost and sew at base with end thread, allowing side edges to curl over. Fasten off. Embroider 4 loop (single chain) st sepals around base using bright green.

ASSEMBLE SUMMER BROOCH

For design shown, pin roses in position first and sew down, then place leaves and finally bells.

AUTUMN BROOCH

Work a mid green backing and 8 leaves, — 2 of each in mid green, gold, rust and orange.

HIPS

Work 4.

Push 6 alt Ns to WP and using red and MT-3, work quick cast on. 11 sts. K6 rows and work quick cast off.

TO MAKE UP

Pull up one end thread to gather sts tight and oversew sides together, with right side to outside. Stuff firmly. Pull up rem thread to close open end and fasten off. Embroider a few sts of mid green at berry top.

ELDERBERRY

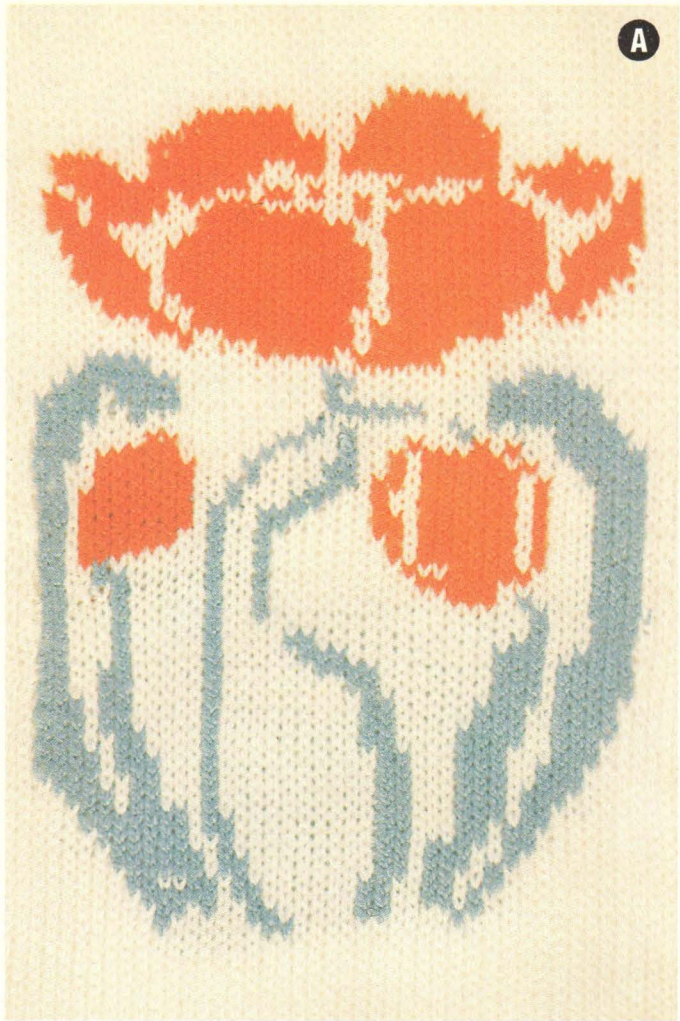
Work 3.

Push 4 alt Ns to WP and using navy and MT-3, work quick cast on. 7 sts. K4 rows and complete as given for hip, omitting green sts at top.

ASSEMBLE AUTUMN BROOCH

For design shown, pin leaves in place first, then place hips and finally elderberries.

For a colour brochure and further details of Jane's unique toy, ornament and jewellery designs, send 50p in stamps to 'Knit-Knacks' (MKT), 16 Springfield Road, Binfield, Berks RG12 8TW.



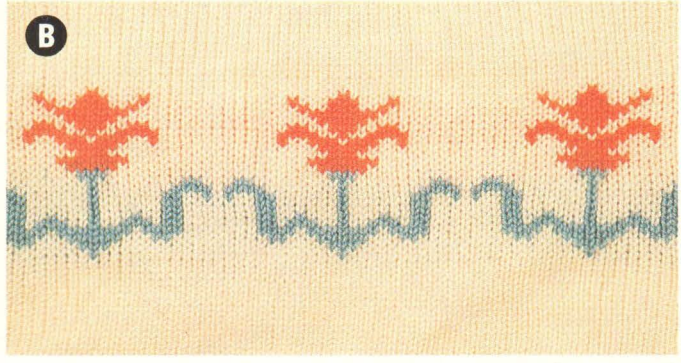
Stitch Pattern Library

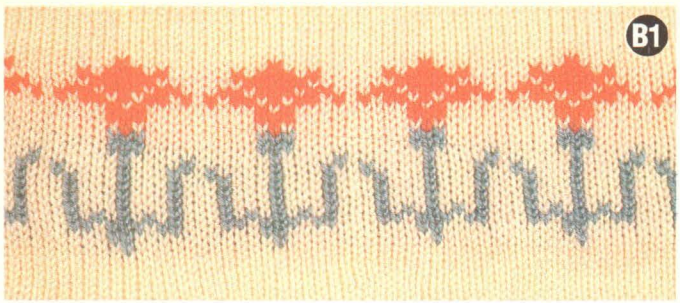
2 Build up your Stitch Library — pull out and keep section with ideas for ALL machines

There's definitely a spring feeling in the Stitch Library this month, with the concentration on floral designs of all kinds. Some of the flowers have benefited from placement on a background grid. These grids can be useful and attractive in their own right and some can be knitted in more than one technique. The textural portrayals can be especially appropriate for men's wear, so flowers not withstanding, they are not neglected this month! Alternatively, they can be used as the basis of more decorative designs as detailed in our 'Focus on Florals' feature (see page 11).

Don't forget to check out the diagrams and suggested uses, as some of the designs photographed as 24 stitch repeats have been reinterpreted for other patterning systems.

In the variations we have managed to squeeze in to our pictures, look out for a very special pattern — deceptively simple, it translates well into no less than four quite different stitch styles (with yet another 'look' for it given in 'Focus on Florals').

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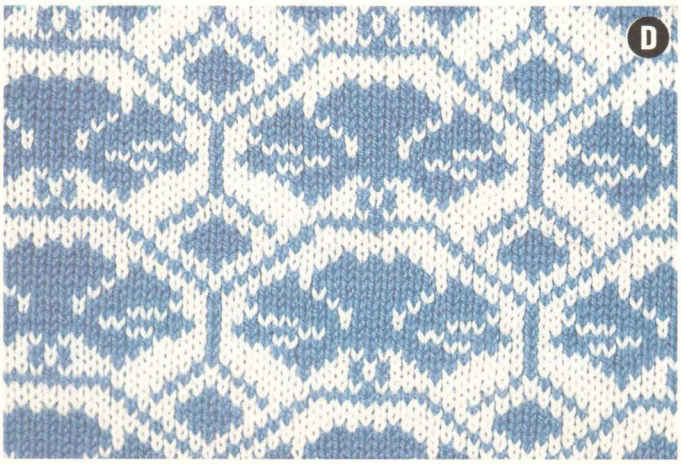
C1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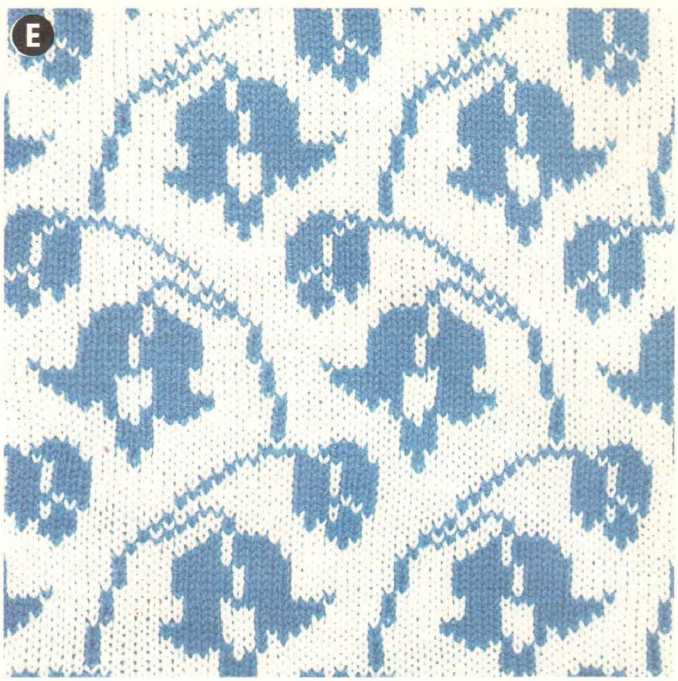
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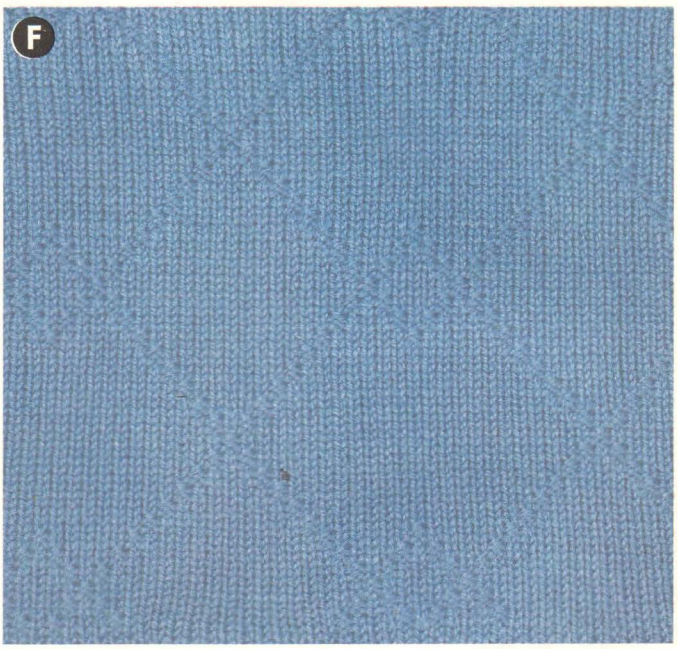
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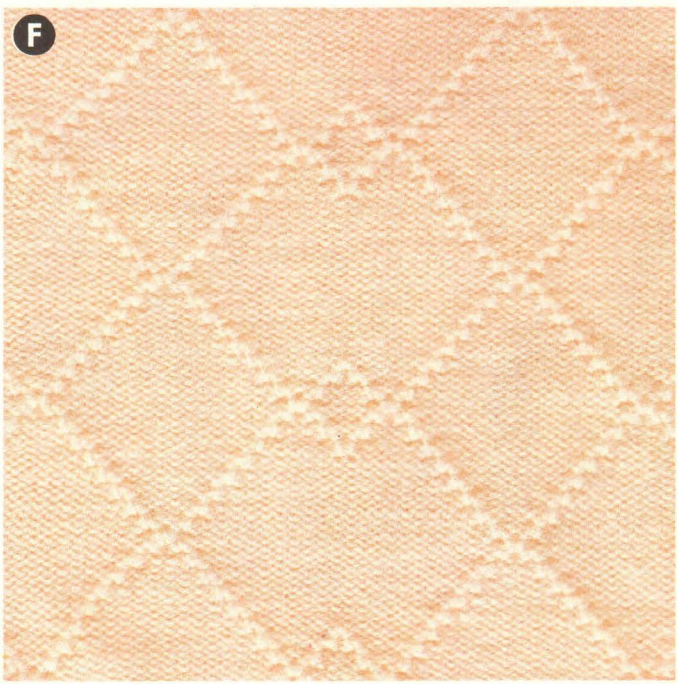

F

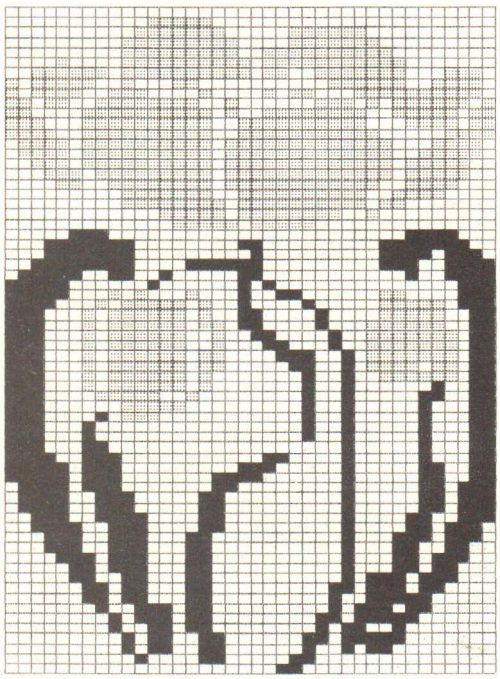
'POPPY 1'

Pattern 'A' 38 stitches x 65 rows

An Intarsia design for all machines is one way of knitting it. Work from the chart as given.

Suitable Adaptations:

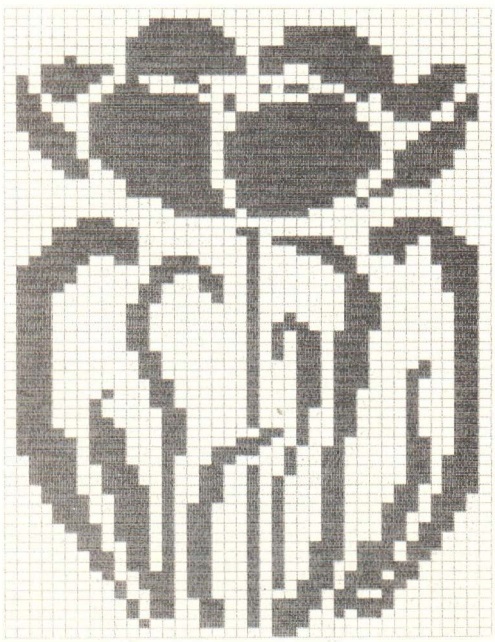
1. Electronic owners can speed up the process a little:
Mark the first 25 rows on to a mylar sheet and knit these as a single motif. Continue to work the rest of the poppy buds and remaining length of the leaves using the Intarsia technique. Mark the last 21 rows (i.e. the poppy head, ignore the blank row at the top) on to a mylar sheet, then once the buds and leaves have been completed, the poppy head can be worked as a single motif automatically.
2. As the repeat is 38 stitches, the pattern could be worked as a single motif or border on Passap/Pfaff machines or 60 stitch repeat on Singer machines. Swiss darn the poppy buds afterwards (see 'Focus on Florals').



'POPPY 2'

Pattern 'A1' 40 stitches x 65 rows

A potential repeating version of our Intarsia design suited to Passap/Pfaff, Singer machines and Japanese electronics. Here we have replaced the poppy buds with more leaves, giving a clean dividing line between the leaf and poppy head colours that is easily worked automatically. Our knitted version is shown as a Jacquard pattern, but of course, the design given could easily be worked as a single bed fabric.



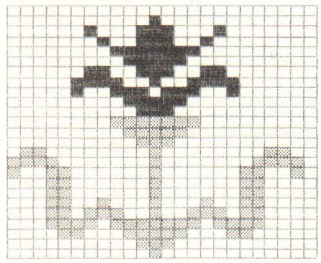
'TUDOR ROW'

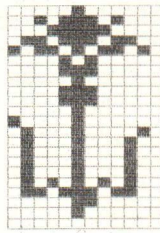
Pattern 'B' 24 stitches x 24 rows

A useful 'border' flower, reminding me of those old stylised flowers in tapestries. Lots of potential for colour changing here. Our version has the first 14 rows in green, with a change of contrast colour for the remaining 10 flower head rows.

Suitable Adaptations:

1. Use shades of green working up from the start, say 4 rows in dark green, 7 rows in mid green and 3 rows in light green. The flower head could also be shaded, so try the first 3 rows of the flower head in a deeper shade of the colour that you work the remaining 7 rows (e.g. deep pink for the first 3 rows and light pink for the last 7).
2. Leave a space of 4-6 blank rows, then repeat the pattern, but counterchange it — i.e. shift the first stitch to needle 13. Change the colours on each border row and work in stripes of all-over pattern.
3. Work as 2, but adding a row of picot holes between borders.
4. Reduce to a 20 stitch repeat by omitting 2 stitches of the punched pattern at each edge of the top leaf. The border can then be used for 40 or 60 stitch repeat systems.
5. A reduced version is shown in Diagram B1 suitable for use on 12, 24 or 60 stitch repeat systems.





B1

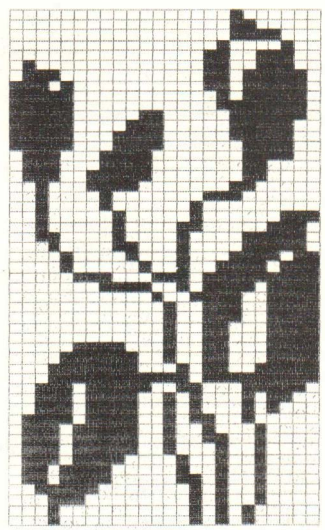
'CLIMBING LEAVES'

Pattern 'C' 24 sts x 115 rows

Conceived as an informally arranged all-over pattern, the border version 'grew' out of it (Diagram C1 — 24 stitches x 53 rows)

Suitable Adaptations:

1. Use a combination of the all-over and border pattern. Perhaps having the body of the garment in the all-over design, with plain sleeves and the border version at the sleeve edge.
2. Use the border version between rows of other flowers, perhaps reversing the punchcard for alternate repeats of it.



C1

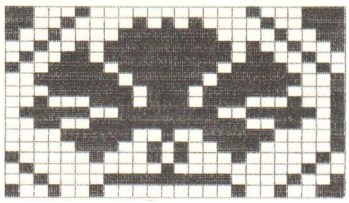
'CORNFLOWER'

Pattern 'D' 24 stitches x 17 rows

Worked in blue on white these reminded us of cornflowers, however, try them out in pink and they could well be a reminder of carnations.

Suitable Adaptations:

1. For a plainer background style of pattern omit the flowers and use the grid.



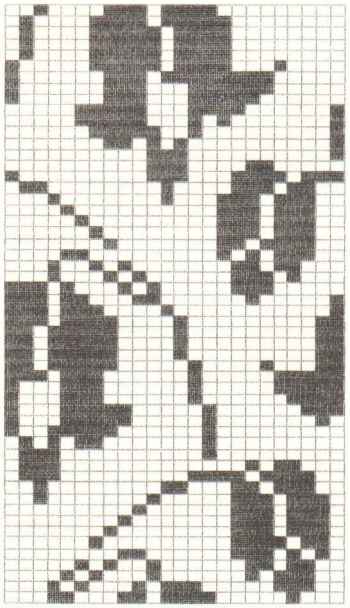
'BLUE BELLS'

Pattern 'E' 24 stitches x 54 rows

No, not the traditional bluebell, but we have knitted them in blue and they are bell shaped!

Suitable Adaptations:

1. Try a dark background with a variegated or random contrast yarn.
2. Pick out individual flowers to rework the pattern as a single motif design.



'DIAMOND GRID'

Pattern 'F' 24 stitches x 36 rows

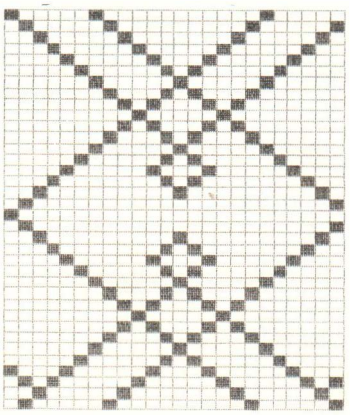
We have chosen to work this in two ways:

1. As a garter carriage pattern, using the diagram exactly as punched.
2. Punched negatively (or use negative switch on electronics and mark exactly as shown) it makes an attractive tuck stitch pattern.

However, there are still some interesting adaptations:

1. Work as 2 but use double length for a deeper tuck.
2. Use double length and work in slip stitch.
3. Work as Fair Isle for a man's garment, or as a basis for further decoration.

Still another variation is shown in 'Focus on Florals'.



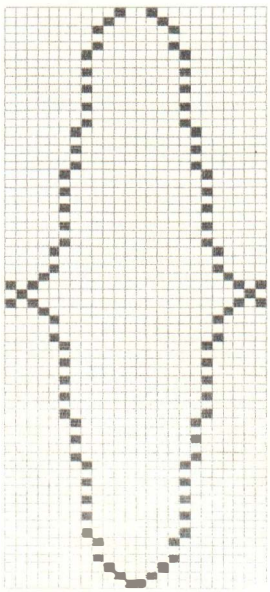
'OVAL GRID'

Pattern 'G' 24 stitches x 68 rows

This started life as the basic grid for pattern 'H' — which then developed a life of its own! We have shown the diagram negatively marked for clarity. Electronic machines can use the pattern as shown, together with the negative button. Punchcard users should punch the blanks and leave our 'holes' unpunched. Used in this way, a simple tuck stitch pattern forms a delicate surface interest.

Suitable Adaptations:

1. The principle lines of the grid are easily adapted to a variety of pattern widths, for example, omit the 2 stitches at each end for a 20 stitch repeat which could be used on Passap/Pfaff or 60 stitch repeat systems such as Singer machines.
2. Convert card or buttons for tuck as given, but double the length for a deeper tuck.
3. Garter carriage owners, punch out the blanks in the vertical lines for a resultant pattern like G1.



'FLOWER GARLANDS'

Pattern 'H' 24 stitches x 91 rows.

This makes a bold and unusual repeating pattern with lots of scope for further decoration (see ideas from 'Focus on Florals'). If you have a chunky machine, then try it out for a wonderful bold, yet delicate effect.

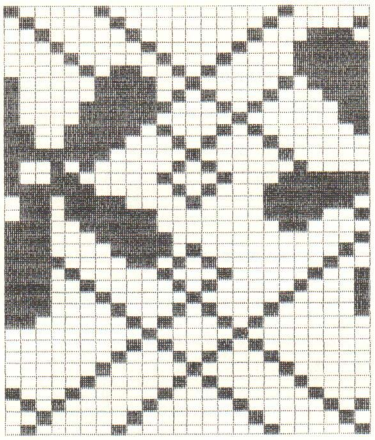
'CLEMATIS TRELLIS'

Pattern 'I' 24 stitches x 36 rows

This was based on the complex diamond grid shown as pattern 'F'. The use of a grid behind many floral patterns is useful as it can reduce the float length on irregularly shaped flowers as well as providing an interesting contrast of formality (of the grid lines) with informality (often created by the flower shapes). Choose colours which reflect the wide colours of small headed clematis available (an illustrated gardening book can be a handy source of colouring ideas for many of these patterns).

Suitable Adaptation:

1. Try a garter stitch variation. In a light double knit or 'heavyish' 4 ply with a crepe style finish, the flowers should show up well used on the knit side.

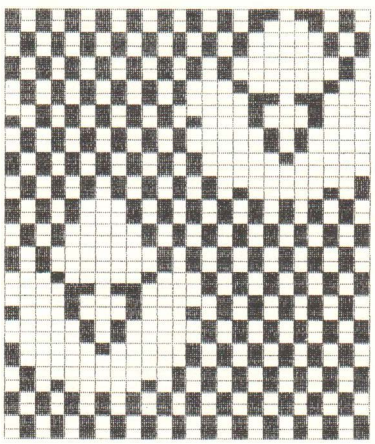


'FLORAL BIRD'S-EYE'

Pattern 'J' 24 stitches x 36 rows

This simple pattern is really versatile and was the source of many possibilities:

1. As a simple Fair Isle pattern with small floats. Note that when knitted as diagram, the background colour forms the flowers. So for the swatch of Fair Isle shown, when green was the main colour then the flowers were green. No need to re-punch though, simply swap over the colours in the feeder to have the flowers in peach — as our sample.
2. As a punch or thread lace pattern it is very attractive. We used bright acrylic (something like 'Silky' (from F. W Bramwell), 'Supersheen' (from Yeoman Yarns) or 'Denfine' (from Denys Brunton Designer Yarns) as the 'fine thread' yarn in feeder 2/B.
3. As a garter stitch pattern, it is subtle and yet interesting, with further variations on this theme giving rise to colourful potential (see 'Focus on Florals').
4. Punched in reverse (electronics use negative switch) an unusual tuck stitch pattern is also readily available.



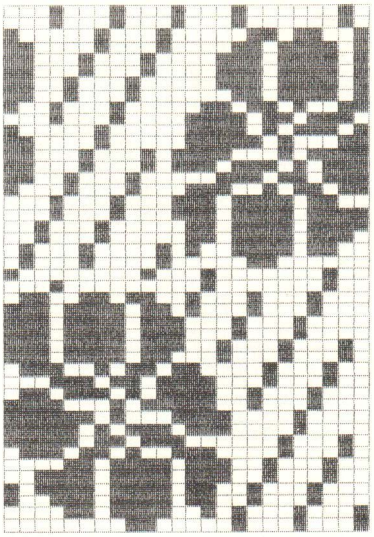
'DIAGONAL FLORAL'

Pattern 'K' 24 stitches x 44 rows

Another Fair Isle pattern where the diagonal lines provide a useful contrast to the flowers and also reduce the float sizes when it is used as a Fair Isle design.

The pattern variation as a garter stitch design has also been shown. Although the pattern is 'busy' it is unusual and effective.

Adaptations of this principle should be quite viable on a number of repeat bases, as diagonals can be simpler to fit in than more complex grids.



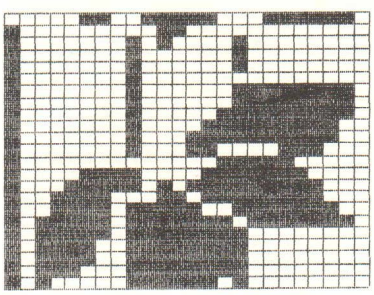
'CLIMBING FLOWERS'

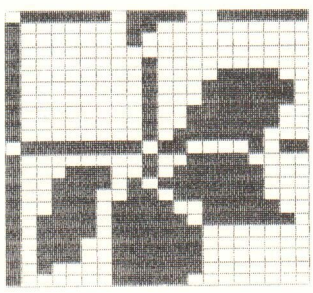
Pattern 'L' 24 stitches x 23 rows

A square grid combined with an almost 'casual' flower in a dramatic colour combination can be far more exciting than its diagram might suggest.

Suitable Adaptations:

1. Try the original pattern in pastel colours — you will get an entirely different effect.
2. Garter carriage owners should try this for an unusual design.
3. The pattern is very adaptable and we have shown a 20 stitch repeat (Pattern L1), suitable for 40 or 60 stitch repeating systems. As a contrast of fabric type, we have worked the 20 stitch repeat in double Jacquard.





L1

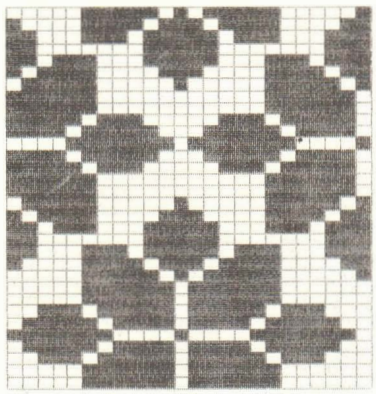
'STAR FLOWER'

Pattern 'M' 24 stitches x 32 rows

This design is rather formal and in different colourways could almost give a snowflake effect. However, it fulfils quite a few criteria for a successful Fair Isle. The floats are not excessive and the pattern shows totally different emphasis depending on the colour combinations used. It is also a simple one to make further additions to (see 'Focus on Florals').

Suitable Adaptations:

1. A garter stitch variation would be excellent as the 'punched' and 'unpunched' areas are so clearly defined.
2. A full needle rib with main bed set to tuck should also produce an interesting and effective fabric.



Yarns used for most of the samples were from the Spectrum range including Linaria and Detroit. Spectrum Yarns Ltd, Spa Mills, New Street, Slaithwaite, Huddersfield HD7 5BB.

J & R

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'FILLED DIAMONDS'

Pattern 'N' 24 stitches x 42 rows

There is lots of potential for originality with this pattern. Again it is a diamond grid, but a rather wavy one, which minimises the over-formal appearance. All the flowers which fill them are very slightly different and the only 'regularity' is provided by the diamonds which have been left blank. This has great potential for adaptations and personal touches:

1. Fill the remaining diamond with another flower.
2. Do another punchcard with the half flowers at each corner omitted and then use the resultant pattern as a border.
3. This easily converts to a 12 stitch repeat. Simply choose a diamond section of 12 stitches and amend the resultant half flowers so that they marry up accordingly.
4. Leave the centre diamond blank, so that the flowers are broken up by a vertical line of open diamonds (which could be filled if desired with other decorative ideas).

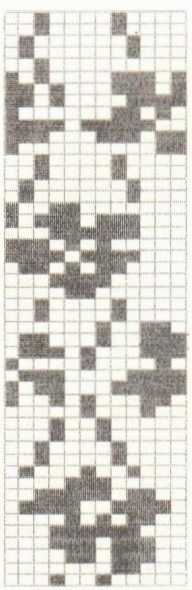
'RANDOM DAISIES'

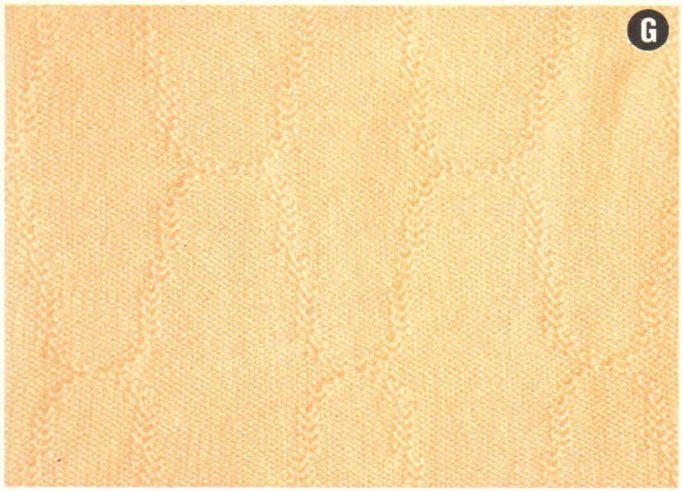
Pattern 'O' 12 stitches x 48 rows

A neat little Fair Isle which can be used for 12, 24 or 60 stitch repeating systems. This could be useful for children's wear with its short floats.

Suitable Adaptations:

1. For a bolder look, try this on a chunky machine.
2. Electronic machines, try doubling height and width.
3. Swiss darn just the odd daisy at random in another contrast colour.

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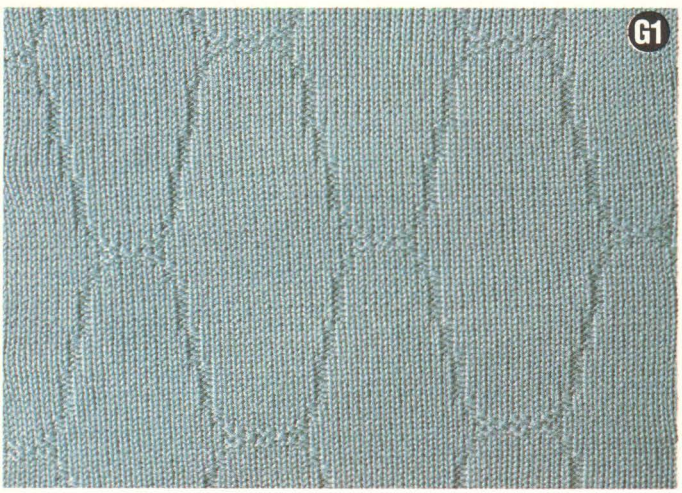
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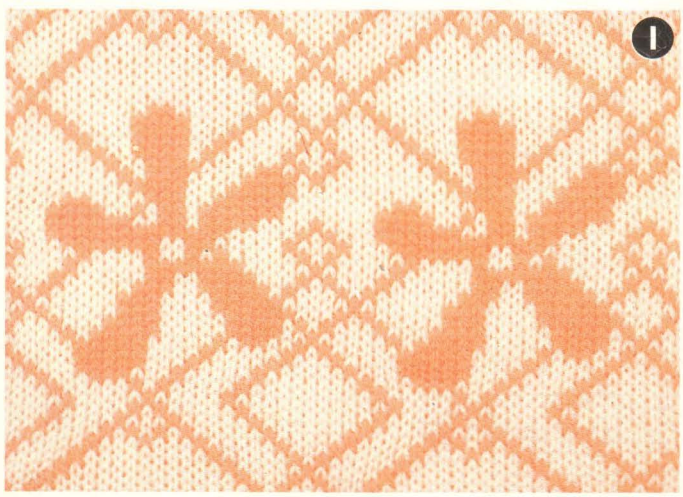
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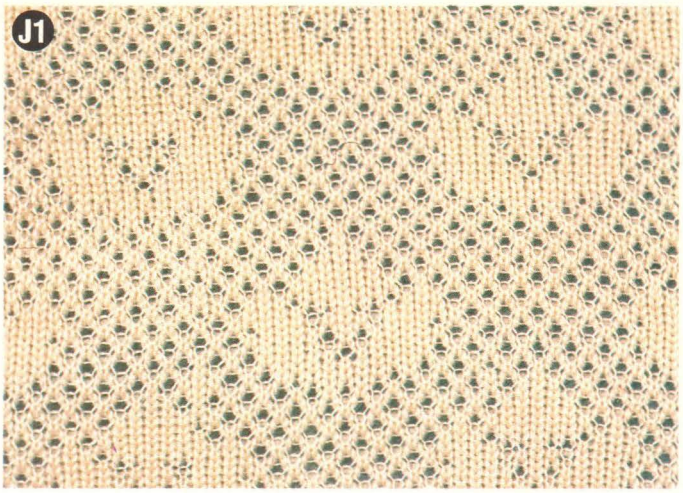
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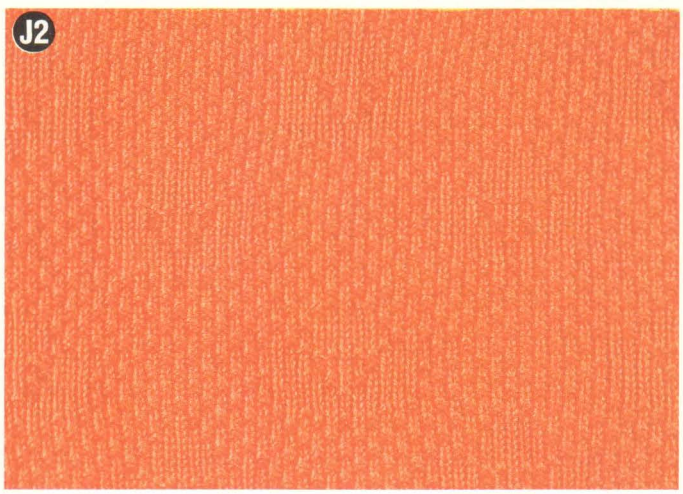
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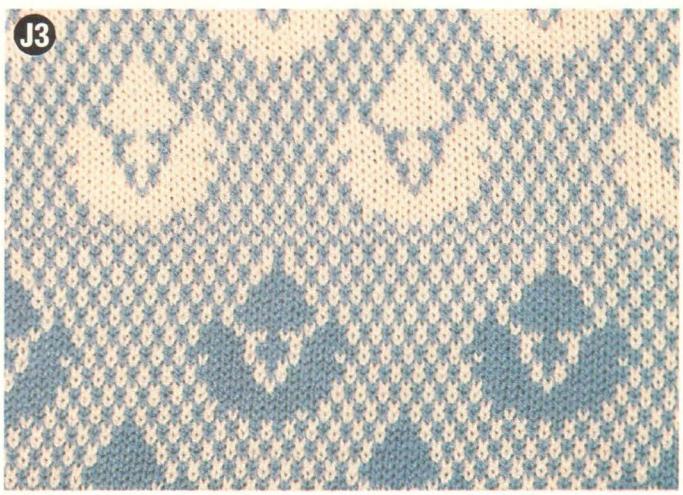
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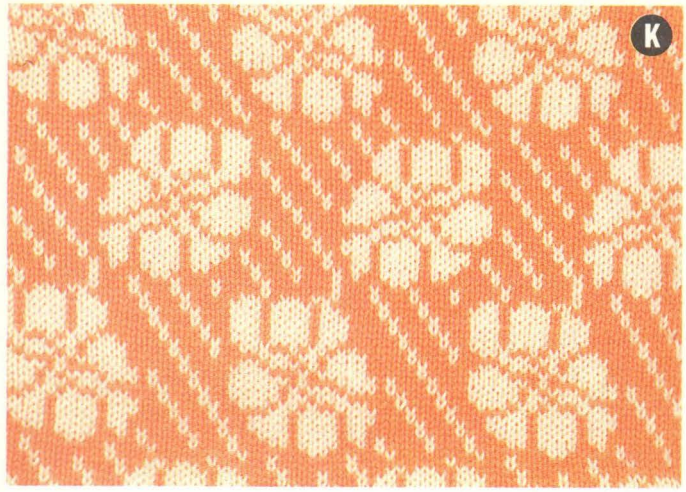
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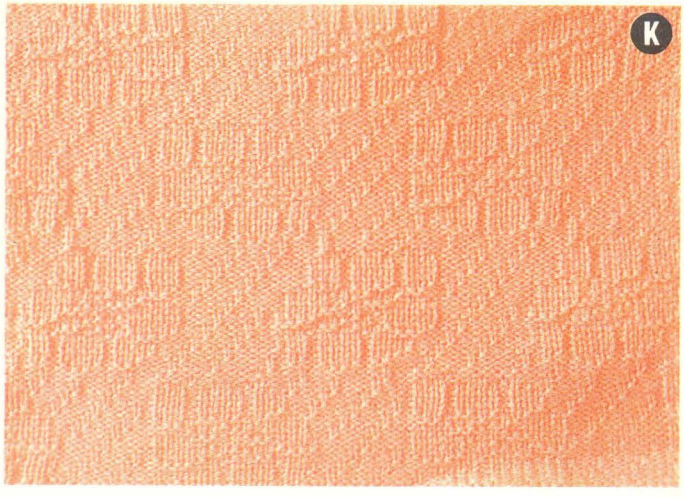
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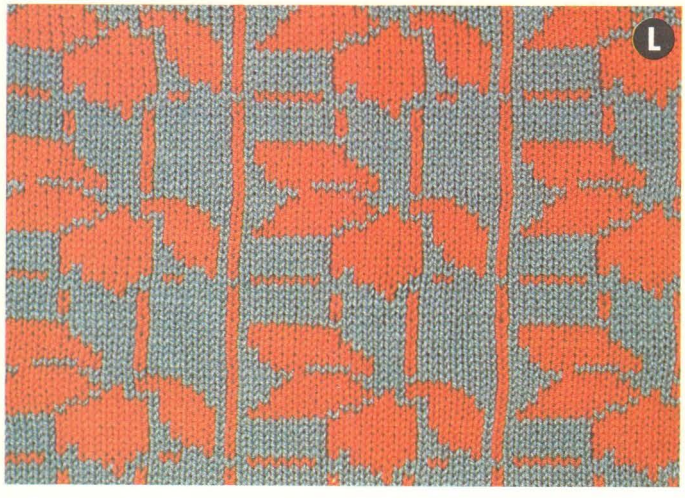
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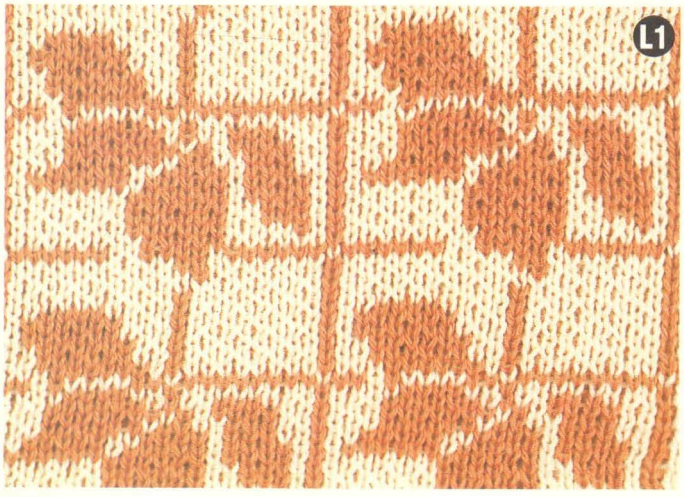
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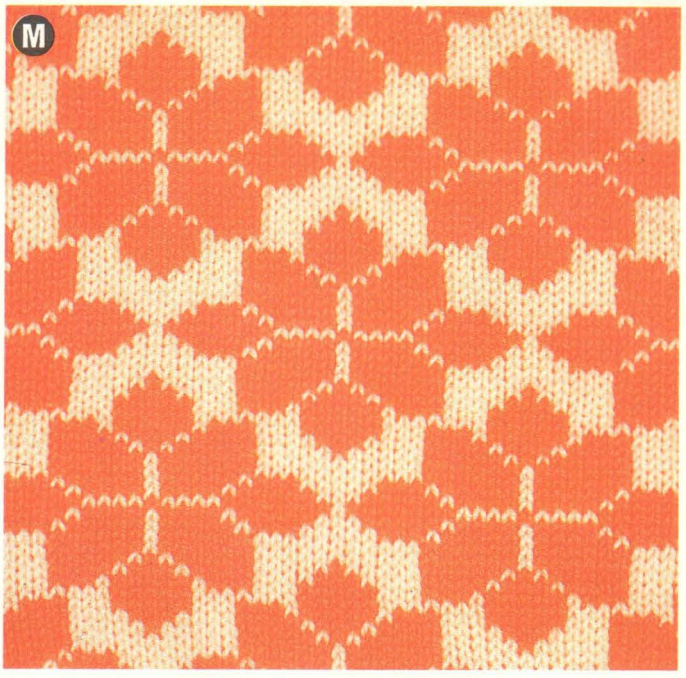
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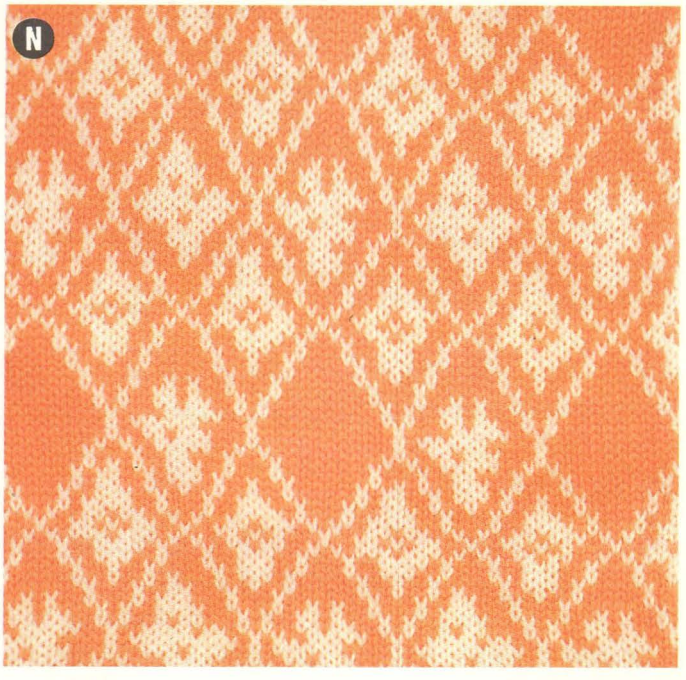
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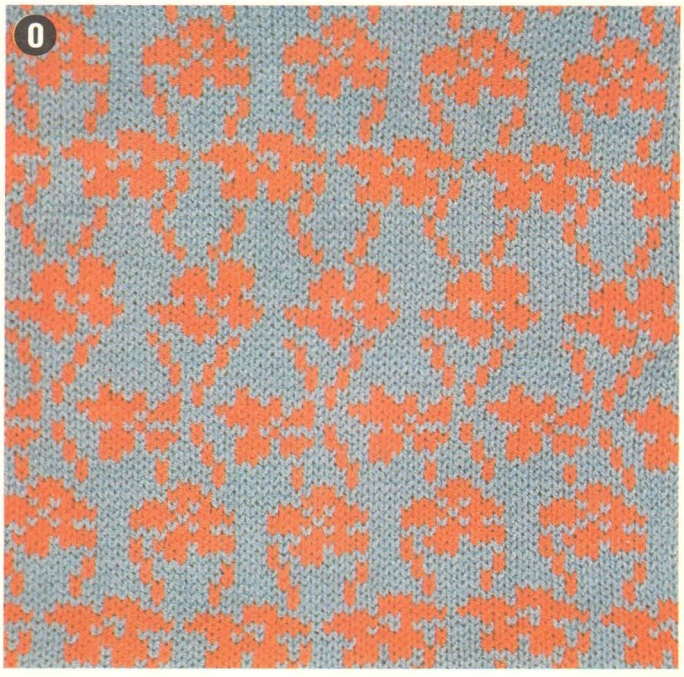
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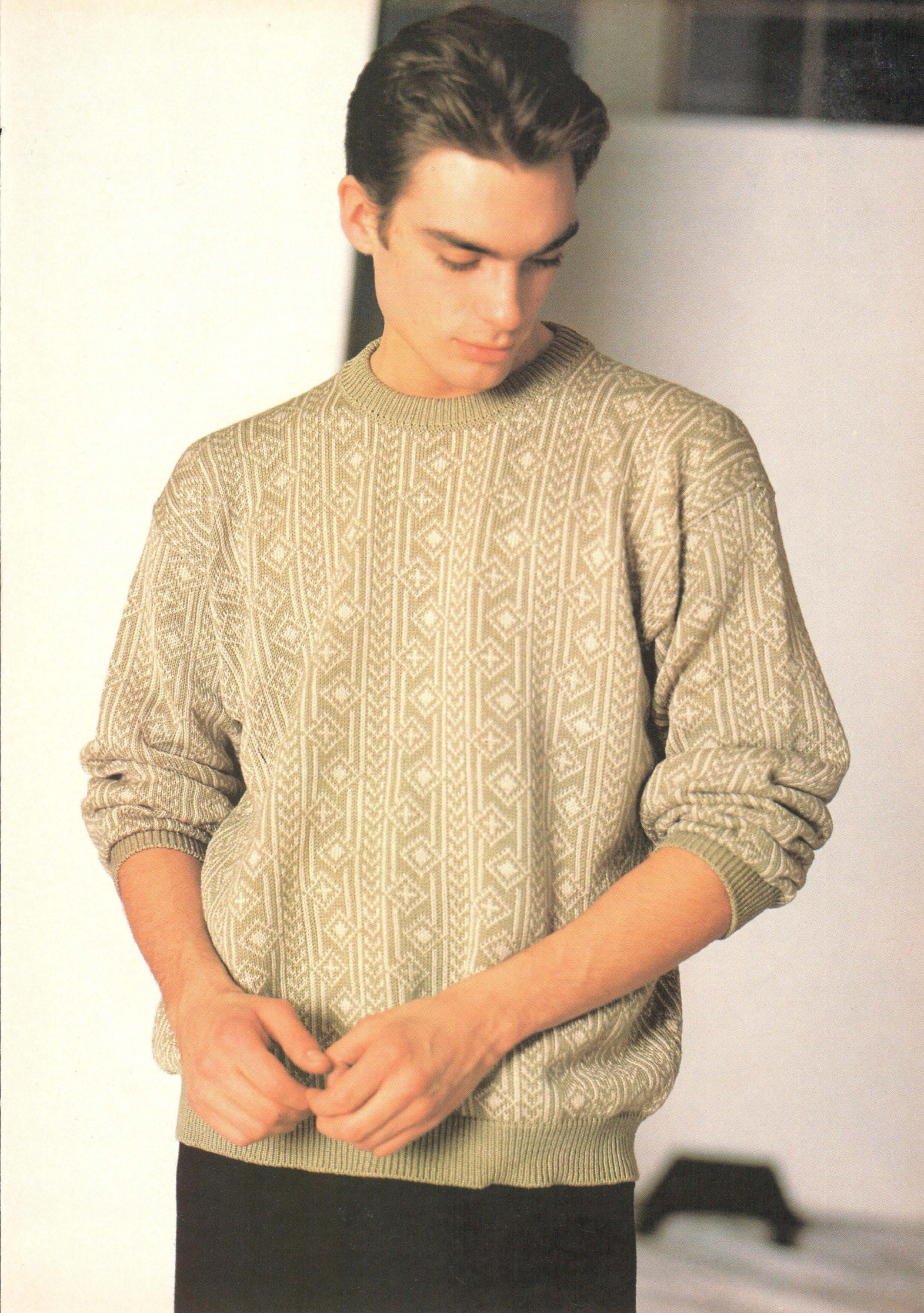


Hazel Scott

Lady's Short Sleeve Collared Top with Cable Trim

***MACHINES**: These instructions are written for standard gauge punchcard machines with ribber*
***YARN**: Yeoman Cannele*
***FIBRE CONTENT**: 100% Cotton*
***COLOUR**: We used Banana (MC)*
***STOCKISTS**: If you have any difficulty in obtaining this yarn, please write to Yeoman Yarns Ltd, 36 Churchill Way, Fleckney, Leics LE8 0UD*

SIZES
To suit bust 81-86[91-96:101-106]cm.
Finished measurement 106[113:118]cm.
Length 70cm.
Sleeve seam 10cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Yeoman Cannele.
2[2:3] x 250g cones in MC.

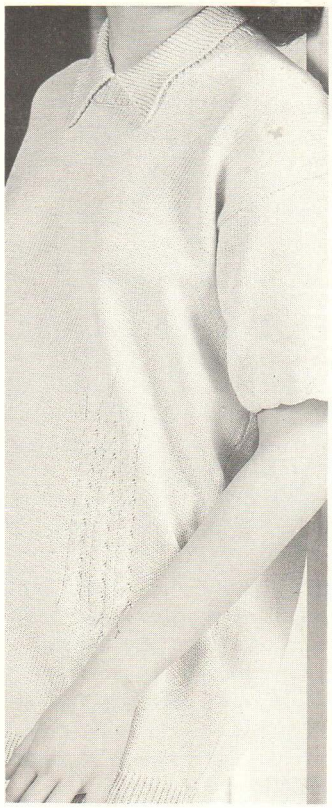
MAIN TENSION
30 sts and 40 rows to 10cm measured over st st after light pressing (tension dial approx 7).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 64.

NOTE
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

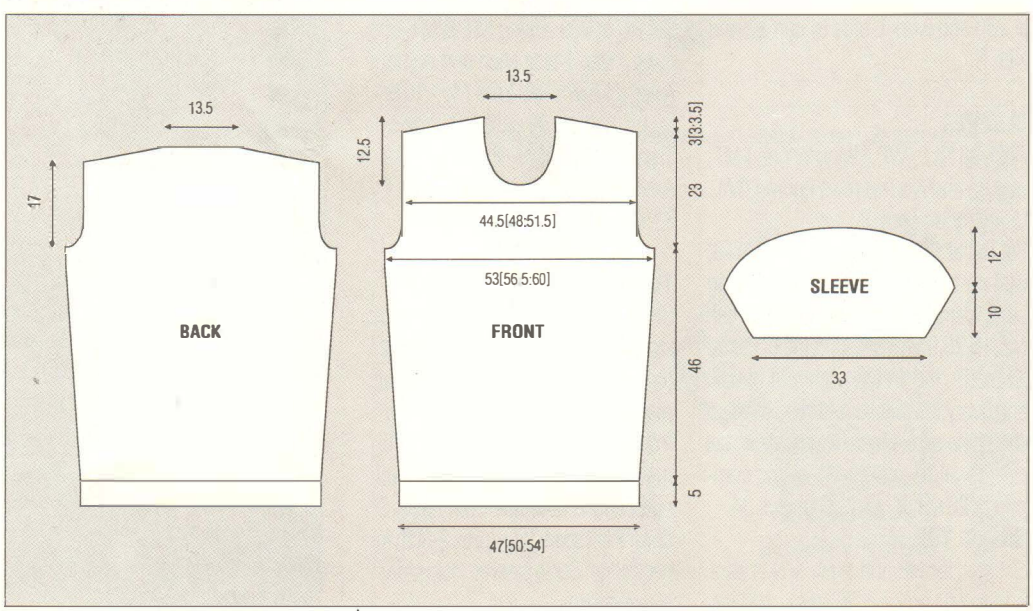
PATTERN NOTE
Cable panels worked on front only.
When RC shows 40 put sts 32 and 39 to L and R of centre '0' on to a separate thread (these sts are either side of middle cables, to be dropped and re-knitted after cables finished). K6 rows. Drop sts 32 and 39 to L and R of centre '0' and cross sts 3 sts at L behind 3 sts at R (over sts 33-38). K6 rows. Drop sts and work cable as before *and* put sts 22, 29, 42 and 49 to L and R of centre '0' on to a separate thread. *K6 rows. Work cable crossovers (in direction set by centre panel) over sts 23-28, 33-38 and 43-48 to L and R of centre '0'. Drop sts 22, 29, 32, 39, 42 and 49 to L and R of centre '0'*. Pattern is now set. Rep from * to * until RC shows 124. Cable over middle cables only and re-knit all dropped sts from Ns 22, 29, 42 and 49 (starting at thread and ending at current row position). K6 rows. Re-knit rem sts.

BACK
With RB in position set machine for 1x1 rib. Push 142[152:162] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 tubular rows.
Set RC at 000. Using T1••/1••, K30 rows. Transfer sts to MB.
Set RC at 000. Using MT, K16 rows.
Inc 1 st at each end of next and every foll 16th row 9 times in all. 160[170:180] sts. K until RC shows 184.



SHAPE ARMHOLES
Cast off 6 sts at beg of next 2 rows. 148[158:168] sts. Dec 1 st at each end of next and every foll alt row 7 times in all. 134[144:154] sts. K until RC shows 252.

SHAPE SHOULDERS
Set carr for HP and always taking the yarn around the first inside N in HP, push 4 Ns at each end to HP on next 11[13:13] rows. Push 3[0:5] Ns at each end to HP on next row. Place a marker at each end of rem 40 sts. Push Ns at opposite side to carr to UWP and K1 row. T10, K1 row and latch off or cast off loosely.



FRONT

Work as given for back (not forgetting cable panel patt (see patt note) commencing when RC shows 40) until RC shows 230.

SHAPE NECK

Set carr for HP and push 16 Ns at centre and all Ns to L to HP. Cont over rem sts at R for first side. Dec 1 st at neck edge on next 12 rows. K until RC shows 276.

SHAPE SHOULDERS

K1 row. Always taking the yarn around the first inside N in HP, push 4 Ns at armhole edge to HP on next 11[12:13] rows. Push Ns opposite carr to UWP and using T10, K1 row. Latch off.

CAR. Set carr so HP Ns will K. Cast off 16 sts at beg of next row. Reset RC at 230 and work L side to correspond with R.

SLEEVES

Push 98 Ns to WP. Using WY and MT, cast on and K a few rows ending CAL. Using nylon cord, K1 row.

Set RC at 000. Using MC and MT+3, cast on by hand ('e' wrap) over nylon cord. Using MT, set carr for HP. Push N 5,15,25,35,45 at each side of centre '0' to HP. Inc 1 st at each end of next and every foll alt row 14 times in all, *at the same time* when RC shows 8, set carr so all Ns will K. When inc complete 126 sts. K until RC shows 34.

SHAPE TOP

Set carr for HP and push 1 N at each end to HP on next 26 rows. 100 sts. Always taking the yarn around the f inside N in HP, push 2 Ns at oppo side to carr to HP on next 4 rows. P 3 Ns at opposite side to carr to HP next 4 rows. Push 4 Ns at opposite s to carr to HP on next 4 rows. Pus Ns at opposite side to carr to HP next 10 rows. 14 sts. Push all N opposite side to carr to UWP on r row. Set carr so HP Ns will K and us T10, K1 row. Latch off.

COLLAR

With RB in position set machine for rib. Push 180 Ns on MB and cor sponding Ns on RB to WP. Arrange for 1x1 rib. CAR. Using MC, cast and K3 tubular rows.

Set RC at 000. Using MT-5/MT-5, rows. *Dec 1 st at each end on ne rows, K1 row*. Rep from * to * 10 tir in all. 140 sts. K until RC shows Transfer sts to MB. Place a marke each side of centre 40 sts. Using T K1 row and latch off.

TO MAKE UP

Block and lightly steam pieces to c rect measurements. Join shoulder sea (note that seam is actually on the b piece — the shoulder line falls on front piece). Sew collar in positi matching back markers and placi open edges at centre front neck. S collar front seam for approx 2-3cm fr neck edge. Set in sleeves. Join side a sleeve seams.

Man's Fair Isle Sweater

Illustrated on page 39

***MACHINES**: These instructions are written for standard gauge punchcard machines with ribber*
***YARN**: Bramwell Savannah*
***FIBRE CONTENT**: 100% Mercerised Cotton*
***COLOUR**: We used Olive (MC) and Eau de Nil (C)*
***STOCKISTS**: If you have any difficulty in obtaining this yarn, please write to F. W. Bramwell & Co Ltd, Unit 5, Lane Side, Metcalf Drive, Altham, Accrington, Lancs BB5 5TU*

SIZES
To suit chest 91[96:106:111]cm.
Finished measurement 102[107:117:122]cm.
Length 65cm.
Sleeve seam 51cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

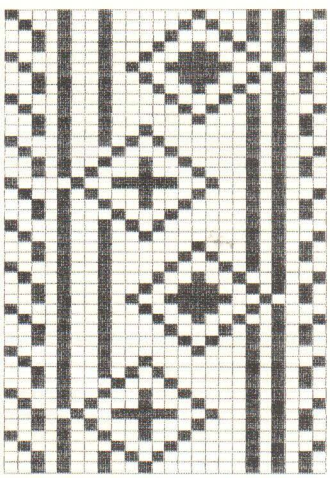
MATERIALS
Bramwell Savannah.
1 x 500g cone in each of MC and C.

MAIN TENSION
32 sts and 38 rows to 10cm measured over Fair Isle patt after washing, drying and steam pressing (tension dial approx 7).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 64.

NOTE
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN
Punch card before starting to knit.



PATTERN NOTE
Pattern worked in Fair Isle using MC in feeder 1/A and C in feeder 2/B throughout.

BACK
With RB in position set machine for 1x1 rib. Push 163[171:187:195] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 tubular rows. Using MT-5/MT-5, K29 rows. Transfer sts to MB. CAL. Insert punchcard and lock/program patt on first row. Set carr to select/memorise for patt and K1 row. Release punchcard and set carr for patt (see note). Set RC at 000. Using MT*, K until RC shows 124[124:120:120].

SHAPE ARMHOLES
Cast off 9[9:8:8] sts at beg of next 2 rows. 145[153:171:179] sts. K until RC shows 220.

SHAPE SHOULDERS
Using a separate length of MC, cast off 57 sts at centre. Set carr for HP and push 44[48:57:61] Ns to L to HP. WK over rem sts at R. CAL. Set carr so HP Ns will K and WK.

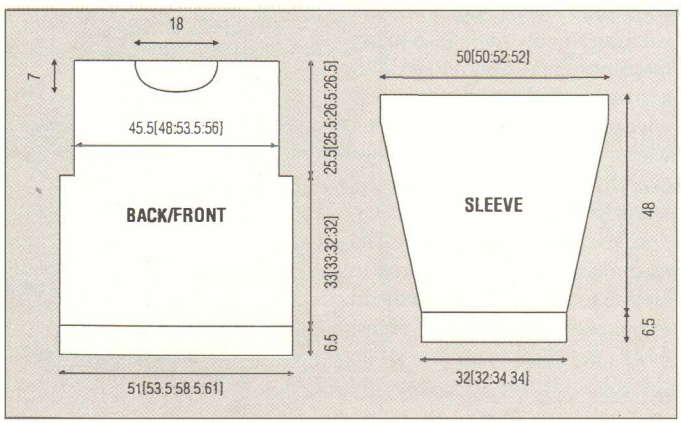
FRONT
Work as given for back until RC shows 194.

SHAPE NECK
Note patt row. Using a separate length of MC, cast off 29 sts at centre. Using nylon cord, K 58[62:71:75] sts at L by hand, taking Ns down to NWP. Cont on rem 58[62:71:75] sts at R for first side. Dec 1 st at neck edge on next 14 rows. 44[48:57:61] sts. K until RC shows 220 and WK.
CAR. Unravel nylon cord from sts at L bringing Ns down to WP. Set punchcard to noted row and lock/program patt. Set carr to select/memorise without K and take to L. Set carr for Fair Isle and work to correspond with first side.

SLEEVES
With RB in position set machine for 1x1 rib. Push 103[103:111:111] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. Work as given for back to *. K5 rows. Inc 1 st at each end of next and every foll 6th row 28[28:27:27] times in all. 159[159:165:165] sts. K until RC shows 178. Place a marker at each edge. K until RC shows 188 and cast off.

NECKBAND
With RB in position set machine for 1x1 rib. Push 161 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 tubular rows. Using MT-5/MT-5, K31 rows. Transfer sts to MB. Using MT, K1 row and WK.

TO MAKE UP
Wash, dry, block and steam press pieces to correct measurements. Rehang shoulder sts on to machine, right sides together and using MC and MT, K1 row and cast off. Join neckband seam. Pin to neck edge and finish by backstitching through last row worked in MC. Fold in half to wrong side and slipstitch down. Set in sleeves, matching markers to outer edge of cast off sts on body. Join side and sleeve seams. Press seams lightly.



If you are using your knitting machine for profit, you will be eager for ways to speed up and streamline the process of getting a garment off the machine and into your customer's hands. This, of course, has to be done without sacrificing standards. The finish can make or break the garment so we often spend more time putting a garment together than we do actually knitting it. I am a great believer in using all the tools available and one of the most useful ones to a machine knitter can be a domestic sewing machine

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FOR MACHINE KNITTERS

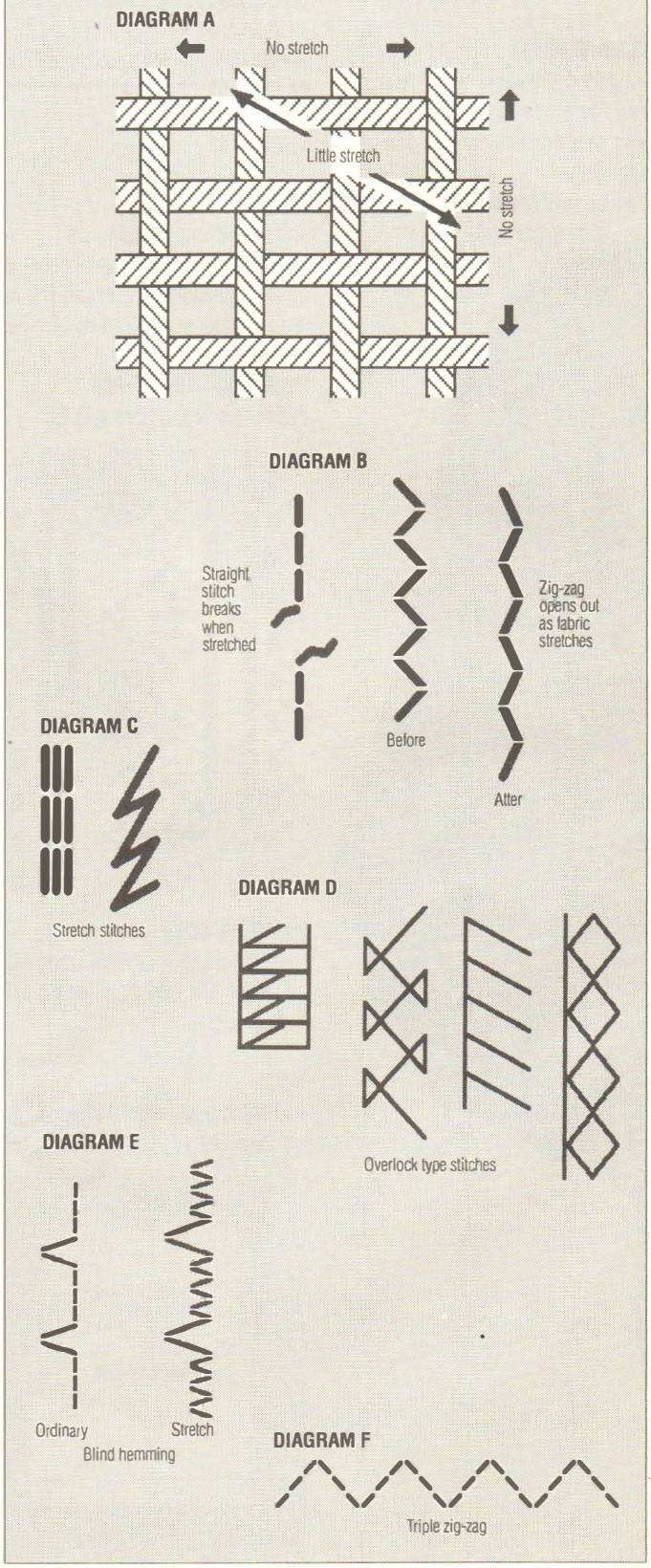
IT'S NOT CHEATING

It used to be that you were either a knitter or a sewer and people like me who enjoy both were an extremely rare breed. Perhaps that is the reason there is a resistance to using the sewing machine for making up knitted garments. It is often viewed as the cheat's way or second best but I can assure you it is neither. (Remember, there used to be that kind of feeling about machine knitting versus hand knitting but thankfully machine knitting is now seen as a skill in its own right). Many have tried it once, got a horrid stretched and wavy seam and abandoned the idea. Used in a professional manner, a sewing machine will enhance your skills on the knitting machine rather than detract from them. If you choose the stitch to suit the job and follow my advice, you should never have a wavy seam. Set properly, the machining will 'sink' into the knitting and be almost invisible.

THE RIGHT MACHINE

For use on machine knitted fabric, you really do need a sewing machine that does more than just a straight stitch. It does not have to be a terribly sophisticated or expensive machine but at least should have a zig-zag and if at all possible, a few overlocking type stitches as well as blind hemming. Having said that, the more facilities you have on the machine, the more opportunity you will have to find a stitch to match your needs. If you already have a machine, then of course you have to work with what you have got, but if you are wanting to buy, look at as many machines as possible and go with as open a mind regarding price as your pocket will allow. Everyone wants a £99 machine that does everything but I'm afraid it does not exist. As in every other situation, you get what you pay for. The next model up may allow you to choose to stop with the needle in or out of the fabric instead of just taking pot luck, warn you when the bobbin thread is running out or provide a needle threader.

NB: Diagrams are intended to show stitch formation only.
They are not to scale and stitches may differ from machine to machine.



THE SEWING MACHINE

by Irene Krieger

Granted, these facilities are not sewing stitches, but they won't half make your life easier when it comes to using the machine.

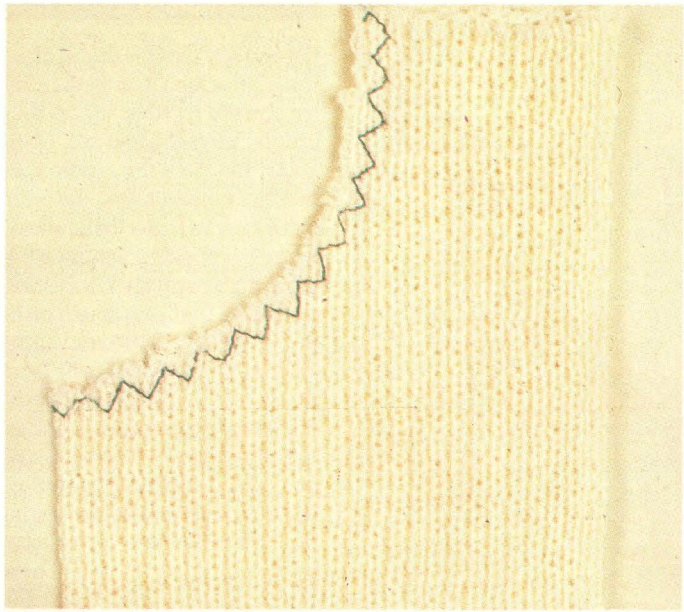
FABRIC PROPERTIES

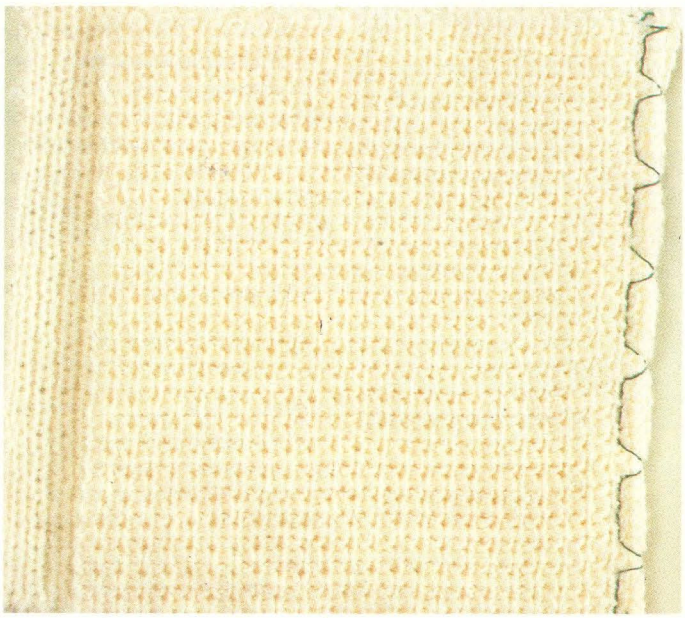
The choice of the sewing stitch is very important because knitted fabric behaves rather differently to woven. As a general rule to which there are many exceptions, woven fabric is made out of long straight threads passed over and under each other to form the fabric, see Diagram A. The threads themselves do not stretch so the fabric is very stable on its length and width. The only place there is some movement is on the diagonal, called the bias, where the threads can move in relation to each other. This usually only gives a small amount of stretch. When making a straight stitch the sewing machine lays down the top thread in a straight line. Like the threads making up the fabric, this thread has very little give so straight stitch should only be used on fabrics with similar properties.

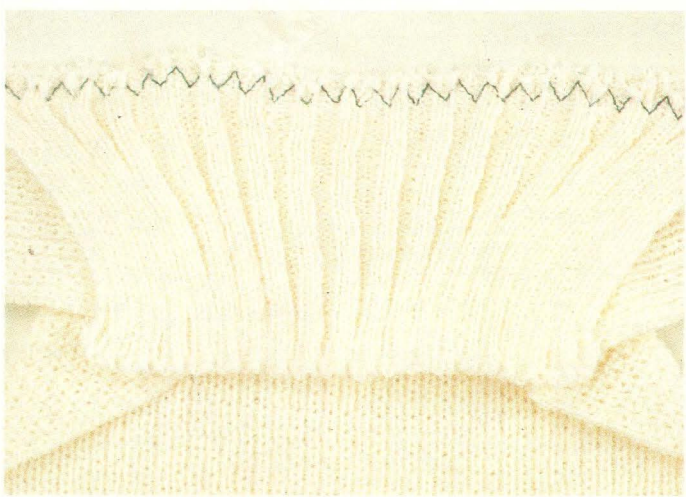
Knitted fabric is formed by one continuous thread looped into itself. This fabric can stretch or move in every direction not just the bias. A straight sewing stitch used on knitted fabric will snap when the fabric is stretched. It cannot move with the fabric and unless an extremely strong thread is used, it has no choice but to break.

STITCH PROPERTIES

A sewing machine stitch that has some stretch must be used on knitted fabrics and the simplest stretch stitch is zig-zag. Because the sewing machine is no longer laying down thread in a straight line, the stitch can stretch with the fabric by opening out and it will not break — see Diagram B. Zig-zag is formed by the needle swinging from side to side as it stitches and you can control the width of the swing up to the maximum the machine allows. The adjustment may be in preset steps or by a slider or knob which allows any width from zero to the maximum. No swing at all gives straight stitching. Stitch length is governed by the amount of fabric the feed of the machine pulls under the needle between stitches. (The feed is the zig-zaggy set of metal teeth under the foot). Not surprisingly, a stitch length of zero has you stitching on the same spot. By setting the machine for a fairly long stitch with a slight swing, you will have a stitch which will give a nice flat seam with enough stretch for normal making up applications such as side seams. The more the seam will be stretched, for example, a neckline, the more stretch will be required from the sewing so the stitch will have to be adjusted to compensate.







PREVENTING EDGE STRETCH

Machine knitted fabric tends to be more bulky and looser than woven and you may find that you have to adjust the downwards pressure on the foot to allow the fabric to move reasonably freely. If there is too much pressure, the fabric can get caught between the foot and the feed, the feed cannot take it away fast enough and the edge gets stretched or the stitching piles up on itself. Not all machines allow this adjustment but some have a special 'half' position of the presser foot for bulkier fabrics. Slackening off the tension can also help as can adjusting the stitch length. A little bit of gentle pulling on the fabric from behind may well be all the help the machine needs to sew an even seam. Do not pull too enthusiastically as you may stretch the edge. Make sure that the weight of the garment itself is not stretching the edge before it gets to the needle. Do not be tempted to sew with the presser foot up as this will take the tension off the thread altogether and you will get great loops which are hell to unpick and will eventually jam up the machine.

SPECIAL STRETCH STITCH

Most modern sewing machines include at least one special stretch stitch in their repertoire which at first glance may look like a straight stitch but Diagram C shows two

PRACTICAL USES OF THE SEWING MACHINE

FOR MACHINE KNITTERS

typical formations. The stitching backwards and forwards, backwards and slight swing to the side means that the sewing thread is no longer being laid down in a straight line so the seam can move with the fabric. Unfortunately, this stretch stitch can cause problems on machine knitted fabrics. The feed has to move the fabric backwards and forwards continually and in rather small steps which is tricky on uneven fabric with a lot of give. Even the maximum stitch length may be too small to give an even seam. This, of course, will depend on the type of knitting you are sewing on. The firmer the fabric the less problem you are likely to have. A stable Jacquard may work well but a big, lumpy double bed tuck would probably end up in a mess.

SPECIAL REQUIREMENTS

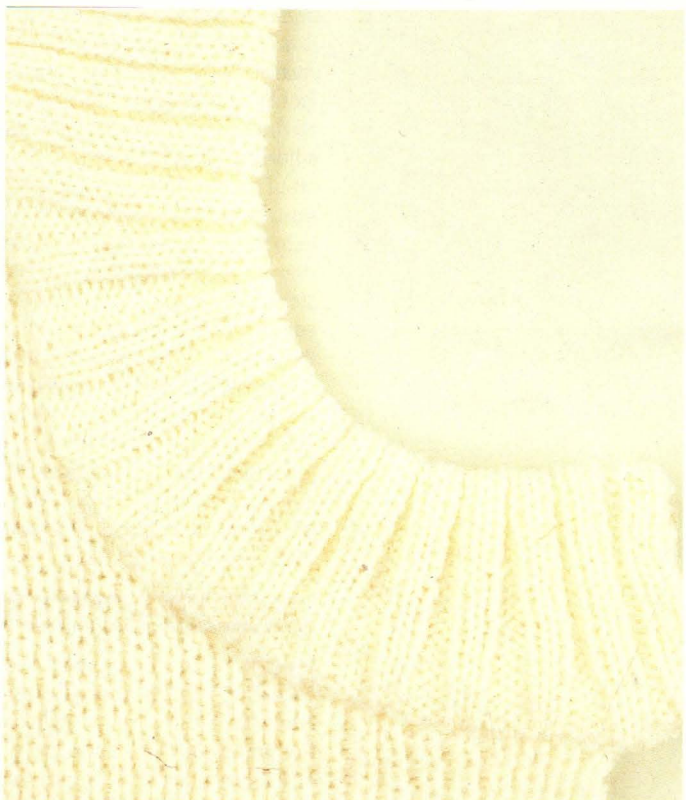
Machine knitters have different requirements of a sewing machine. We may want it to join pieces together, that is, making up, or we may want it to stabilise a part of the garment for cut and sew (I will be dealing with decorative aspects in the next article). What we want to do will govern our choice of stitch. When making up we will want to form the flattest join possible. The join is usually on the edge rather than away from it as with sewing on woven fabric. There are a great many sewing stitches suitable for making up, Diagram D shows a few examples. Because we work on an edge, most of these are based on overlock stitches but my own personal favourite is the simple blind hemming stitch. This stitch combines three straight stitches with a zig-zag. Some machines also have a stretch blind hem which uses tiny zig-zags instead of the straight stitches — Diagram E. As the feed is only moving the fabric forward, there is very little stretching of the fabric so you get an even seam and that little zig-zag over the edge not only gives the stitching the necessary stretch but also provides the overlock effect with very little bulk. The swatch shows how it looks on knitted fabric. The only drawback to using blind hemming for making up is that the zig-zag usually goes to the left. This means in order to have the zig-zag going over the edge, you have to work with the bulk of the garment in the arch of the machine. This is usually only a problem with very large or bulky items but you very quickly get used to working this way. Many modern machines have a stitch mirroring facility which allows you to change the way the pattern is facing and that solves the problem at the press of a button.

TECHNIQUES FOR CUT AND SEW

Cut and sew uses the thread of the sewing machine to bind the knitted stitches together so that they cannot unravel when cut. Obviously, the more the needle goes into the knitted fabric the more stable the edge is after the unwanted fabric is cut away. On the other hand, if too many stitches are used, the knitted fabric can stretch or the edge may be too bulky. Any of the stitches shown in Diagram D are suitable for cut and sew but the one I tend to use most is a three step zig-zag as in Diagram F. As you can see, instead of just swinging from side to side, the sewing machine makes three little stitches as it forms the zig-zag. These straight stitches give great stability to the knitting and the zig-zag provides a great deal of stretch, not surprisingly, as it is normally used for stitching on elastic. You will have no trouble using this stitch even on a polo neckline which must have a lot of stretch and puts the cut stitches under a considerable strain. Triple zig-zag also springs back very well, so if you have inadvertently stretched the edge, you should be able to ease it back in. I must say I use this stitch a lot for stitching on ribbed neckbands. If the band is to be folded to the inside and the cast on edge caught down, I don't even bother casting off. I just strip it from the machine and stitch the open edge to the neckline as you can see on the swatch. It is not necessarily a thing of beauty but as it will be inside the neckband who will know except you? It does save a lot of time and gives an excellent result both on the outside and inside of the garment — see swatches. If your machine can only do an ordinary zig-zag, I suggest that you make two rows of stitching, using two different widths and quite a long stitch. This will be better than a single row of very close together stitches and a good deal less bulky.

EXPERIMENTATION

The only way you are going to find out what you, your knitting machine and your sewing machine can do together is to experiment. Until you get used to it, I would strongly suggest that you try out the stitch/tension/pressure combination on a small piece of fabric before you use it for real on the garment. Sewn stitches seem tiny in knitting and as they sink in they can be very difficult to unpick. In the next article, I am going to discuss some ideas for using the sewing machine to decorate your work as well as a couple of practical applications such as making buttonholes and stitching on buttons.



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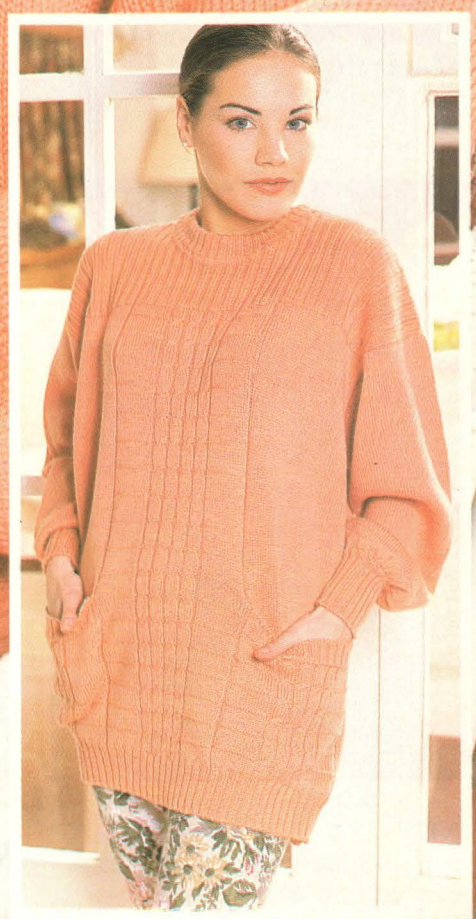
Lady's Cable and Pocket Trimmed Sweater

MACHINES: *These instructions are written for standard gauge machines with ribber*
YARN: *Forsell 4 ply Wool*
FIBRE CONTENT: *100% Wool*
COLOUR: *We used Shade 111 Rosewood (MC)*
STOCKISTS: *If you have any difficulty in obtaining this yarn, please write to T. Forsell & Son Ltd, Blaby Road, South Wigston, Leics LE8 2SG*



Sheila Bellue

SIZES
To suit bust 86[91:96:101:106]cm.
Finished measurement 104[110:114:118:122]cm.
Length 71cm.
Sleeve seam 45cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Forsell 4 ply Wool.
2 x 500g cones in MC.

MAIN TENSION
30 sts and 38 rows to 10cm measured over st st, after washing and drying (tension dial approx 7).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 64.

NOTE
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PATTERN NOTE
Arrange Ns as shown in Diagram 1. K9 rows. Cable the sts as marked in diagram, crossing 2 sts at L over 2 sts at R. Transfer the groups of 14 sts (marked 'T' on diagram) from MB to RB. K1 row. Transfer the sts back to MB, to resume N arrangement in Diagram 1.
These 10 rows form patt and should be rep throughout.

SPECIAL NOTE
Neckline is shaped using cut and sew. Refer to diagram when working the pattern panels (see pattern note). Three panels are worked across the front until the pockets are completed after which only the centre panel is worked. There is a ribbed yoke at front and back — the remainder of the garment is in st st. Weight work carefully when the ribber is in use.

BACK
With RB in position set machine for 2x2 rib. Push 154[166:170:178:182] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 2x2 rib. CAR. Using MC, cast on and K3 tubular rows.
Set RC at 000. Using MT-4/MT-4, K 26 rows. Transfer sts to MB. Inc 1[0:1:0:1] stat each end. 156[166:172:178:184] sts. Set RC at 000. Using MT, K until RC shows 144.

SHAPE ARMHOLES
Cast off 15 sts at beg of next 2 rows. 126[136:142:148:154] sts. K until RC shows 186. *WK.

YOKE
Turn work and with right side facing replace sts from below WY back on to same Ns. Remove WY. With RB in position, pitch 'H', leaving all MB sts on MB, arrange RB Ns for 2x2 rib, filling RB Ns with heel of corresponding MB st and ensuring that the 2 centre sts are on the MB. Drop RB, insert comb. Return RB to WP and weight evenly. Reset RC at 186. Using MT-2/MT-3, work in rib until RC shows 245. Pitch 'P'. Transfer sts to MB. CAL. Using MC, K sts by hand all along the row, making long loops. Place a marker on 27th st on each side of centre '0'. Cast off using latch tool*.

POCKET LININGS
Work two alike
Push 56 Ns to WP. Using MC, cast on using 'e' wrap.
Set RC at 000. Using MT, K until RC shows 60 and WK.

FRONT
With RB in position set machine for 2x2 rib. Push 174[182:186:194:198] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 2x2 rib. CAR. Using MC, cast on and K3 tubular rows.
Set RC at 000. Using MT-4/MT-4, K26 rows. Transfer sts to MB. Inc 0[0:1:0:1] st at each end. 174[182:188:194:200] sts. Transfer sts for 3 pattern panels as shown in Diagram 1. (All rem sts to each side of the panels are on MB).
Set RC at 000. Using MT/MT, work in cable transfer patt (see patt and special note) until RC shows 60.

PLACE POCKET LININGS
Transfer sts to MB. Set carr for HP. Push all Ns to HP ***except*** numbers 30 — 85 inclusive to L of centre '0'. WK over these sts. CAR. Return Ns 30 — 85 inclusive to R of centre '0' to UWP and WK. With wrong side of pocket linings facing, hang sts held on WY on to the empty Ns. Remove WY. Using a transfer tool, return all Ns manually to WP. Set carr so HP Ns will K. With RB in position arrange Ns as shown in Diagram 1 — one centre panel only (shown as centre group on diagram) — all rem sts on MB. Hang comb and weight evenly.
Reset RC at 60. Using MT/MT, K until RC shows 144.

SHAPE ARMHOLES
Cast off 15 sts at beg of next 2 rows. 144[152:158:164:170] sts. K until RC shows 186. Work as given for back from * to *.

SLEEVES
Push 102 Ns to WP. Using WY and MT, cast on and K a few rows ending CAL. Using nylon cord, K1 row.
Set RC at 000. Using MC and MT, K4 rows. Inc 1 st at each end of next and every foll 5th row 20 times in all, K3 rows. Inc 1 st at each end of next and every foll 4th row 10 times in all. 162 sts. K until RC shows 160. WK.

CUFFS
With RB in position set machine for 2x2 rib. Push 66 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 2x2 rib. CAR. Using MC, cast on and K3 tubular rows.
Set RC at 000. Using MT-4/MT-4, K37 rows. Transfer sts to MB. With wrong side facing, pick up sts from below WY at lower sleeve edge and hang on to Ns dec 36 sts evenly along the row. Remove WY and nylon cord. Using MC, K sts by hand all along the row, making long loops. Cast off using latch tool.

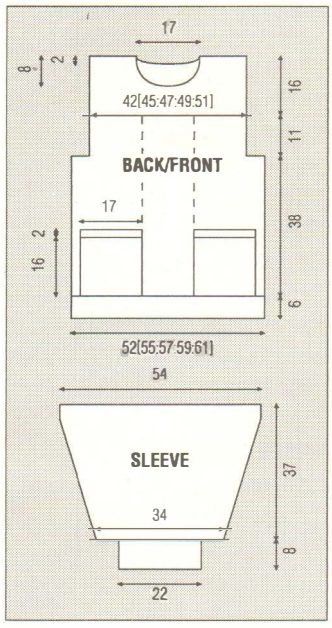
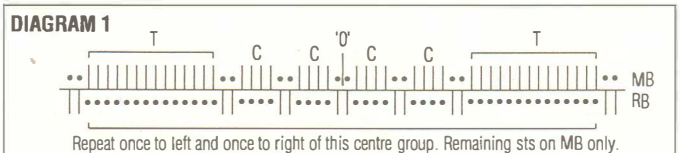


DIAGRAM 1



Repeat once to left and once to right of this centre group. Remaining sts on MB only.

Note, when repeated, there will be 2 consecutive sets of 14 sts, separated by 2 NWP Ns to L and R of centre '0'. Pattern commences with this large repeat. Once pocket linings are in position, only the one repeat (exactly as shown) is used to form a smaller centre panel.

C = Group of 4 sts for cable
| = N in WP
• = N in NWP
T = Group of 14 sts to be transferred as directed in pattern note

NECKBAND
With RB in position set machine for 2x2 rib. Push 154 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 2x2 rib. CAR. Using MC, cast on and K3 tubular rows.
Set RC at 000. Using MT-4/MT-4, K32 rows. Transfer sts to MB. Using MT-1, K1 row. Using MT, K1 row. Using MT+1, K1 row. WK.

POCKET BANDS
With RB in position set machine for 2x2 rib. Push 58 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 2x2 rib. CAR. Using MC, cast on and K3 tubular rows.
Set RC at 000. Using MT-4/MT-4, K12 rows. Transfer sts to MB. Using MT, K1 row. With wrong side of front facing, pick up sts from below WY at top of pocket front and hang evenly along the row. Remove WY. Using MC, K sts by hand all along the row, making long loops.
Cast off using latch tool.

TO SET IN SLEEVES
Join shoulder seams between markers easing back slightly to fit. Push 162 Ns to WP. With right side of garment facing and shoulder seam to centre '0', pick up armhole edge between markers and hang evenly on to Ns. With wrong side of sleeve facing, pick up sts from below WY and hang evenly along the row. Remove WY. Using MC, K sts by hand all along the row, making long loops. Cast off using latch tool.

TO MAKE UP
Join neckband seam. Steam press st st rows of band (only) to set sts. Use measurement diagram as a guide and mark out neckline. Work 2 close rows of machine sewing (or overlock) just inside marked line. Cut away excess fabric. With right side facing, pin neckband in position, ensuring the st st rows cover machine sewing. Backstitch through last row of band worked in MC. Turn band in half on to wrong side and slip stitch down, completely enclosing cut edge and sewing machine stitches. Join straight edges of sleeves to cast off sections of front and back. Sew pocket lining in place on inside and slip stitch pocket band edges in position on right side. Join side and sleeve seams. Wash in warm water and rinse well. Spin.
Gently pull flat to shape and size as shown in measurement diagram. Smooth flat on to a towel to dry.

'Briar' — Lady's Fair Isle Sweater

***MACHINES**: These instructions are written for standard gauge punchcard machines*
***YARN**: Brockwell Yarns 4 ply cotton*
***FIBRE CONTENT**: 100% cotton*
***COLOUR**: We used Natural 505 (MC), Mint 537 (A) and Peach 511 (B)*
***STOCKISTS**: To obtain this yarn, please write to Brockwell Yarns, S & J Andrews (WY) Ltd, Stansfield Mill, Stansfield Mill Lane, Triangle, Sowerby Bridge, West Yorkshire HX6 3LZ*

SIZES
To suit bust 86[92:96:102:106]cm.
Finished measurement 98[104:107:112:118]cm.
Length 73.5[75:77:78.5:78.5]cm.
Sleeve seam 35[35.5:36:37:46]cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

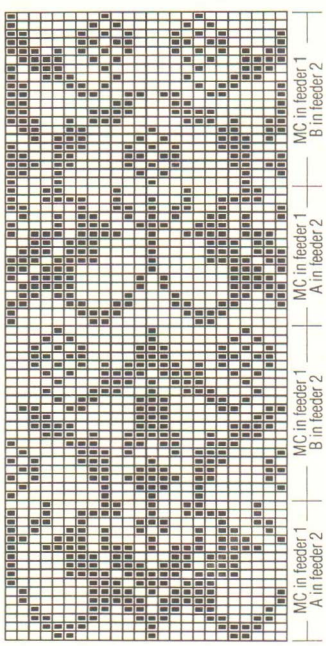
MATERIALS
Brockwell Yarns 4 ply cotton.
1 x 500g cone in MC.
1 x 200g cone in each of A and B.

MAIN TENSION
30 sts and 33.5 rows to 10cm measured over Fair Isle pattern (tension dial approx 9).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 64.

NOTE
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN
Punch card before starting to knit.



PATTERN NOTE
Work in Fair Isle pattern throughout, using MC in Feeder 1/A and changing colours in Feeder 2/B as folls:
Beginning at row 1 of the card using A, K 16 rows, using B, K 20 rows. These 36 rows are rep throughout.

SPECIAL NOTE
Lengthening or shortening: If you need to make the body and or the sleeves longer or shorter you will have to consider where you place the pattern. The RC numbers have been calculated so that the pattern will match across the body and sleeve head when the jumper is made up. If you wish to alter the length, do it at the bottom, i.e. add or take away pattern rows at the beginning of the work so that you will be at the same pattern row when you get to the armhole/sleeve head shaping.

BACK
With RB in position set machine for 1x1 rib. Push 147[157:161:169:177] Nson MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using B, cast on and K3 tubular rows. Using MC and MT-4/MT-4, K 29 rows. Using A, K 1 row. Transfer all stitches to MB. Insert punchcard and lock on first row. Set RC to 000. Using MT-1, K 1 row. Set carr to select/memorise for patt and K1 row. Release punchcard and set carr for patt (see note). K until RC shows 140[144:146:148:144].

SHAPE ARMHOLES
Cast off 7[8:8:9:10] sts at beg of next 2 rows. Dec 1 st at each end of every row, 4[4:4:5:6] times. Dec 1 st at each end of every alt row 6[8:8:8:8] times. 113[117:121:125:129] sts. K until RC shows 214[220:226:232:232].

SHAPE NECK AND SHOULDERS
Note punchcard patt row and position in colour sequence. Using a separate length of MC yarn, cast off the centre 33[33:35:35:37] sts. Using nylon cord, K sts at L by hand, taking Ns down to NWP. Cont on rem 40[42:43:45:46] sts at R for first side. K1 row. Cast off 10[10:10:11:11] sts at beg of next row. K 1 row. Dec 1 st at neck edge on next 4 rows, *at the same time* cast off 6[7:7:7:7] sts at beg of next and every foll alt row 3 times in all. K 1 row. Cast off rem 8[7:8:9:10] sts.
CAR. Unravel nylon cord from sts at L bringing Ns down to WP. Set punchcard to noted row. Set carr to select/memorise for patt without K (part/slip/empty) and take to L. Reset RC at 214[220:226:232:232]. Release punchcard and set carr for patt (see note). Work L side to correspond with R.

FRONT
Work as given for back until RC shows 192[200:206:206:206].

SHAPE NECK
Note punchcard patt row and position in colour sequence. Using a separate piece of MC, cast off the centre 25[25:27:29:31] sts. Using nylon cord, K sts at L by hand, taking Ns down to NWP. Cont on rem 44[46:47:48:49] sts at R for first side. K 1 row. Cast off 4 sts at beg of next and foll alt row. K 1 row. Dec 1 st at neck edge on next 4 rows. Dec 1 st at neck edge on next and every foll alt row 6 times in all. 26[28:29:30:31] sts. K until RC shows 214[220:226:232:232].

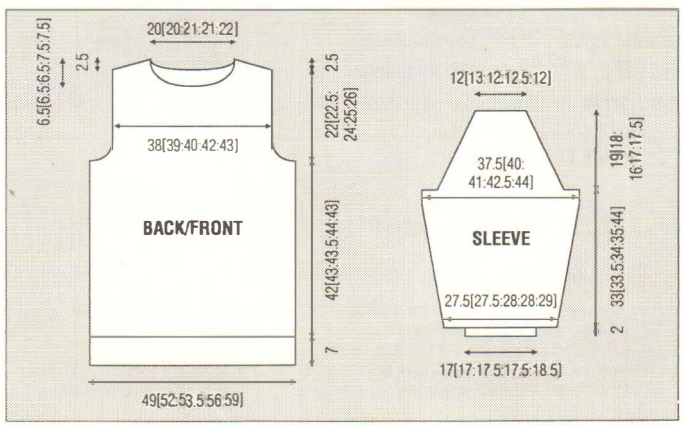
SHAPE SHOULDER
Cast off 6[7:7:7:7] sts at beg of next and every foll alt row 3 times in all, K 1 row. Cast off rem 8[7:8:9:10] sts.
CAR. Unravel nylon cord from sts at L bringing Ns down to WP. Set punchcard to noted row. Set carr to select/memorise for patt without K (part/slip/empty) and take to L. Reset RC at 192[200:206:206:206]. Release punchcard and set carr for patt. Work L side to correspond with R.

SLEEVES
Push 82[82:85:85:88] Ns to WP. Using WY and MT, cast on and K a few rows ending CAR. Using nylon cord, K1 row. Set RC to 000. Insert punchcard and lock on first row. Using MC and MT-1, K12 rows. Set carr to select/memorise for patt and K1 row. Release punchcard and set carr for patt (see note). K until RC shows 7[5:5:5:6]. Inc 1 st at each end of next and every foll 7th[5th:5th:5th:5th] row 15[8:6:14:13] times in all. K6[4:4:4:4] rows. Inc 1 st at each end of next and every foll 0[6th:6th:6th:6th] row 0[11:13:7:9] times in all. 112[120:123:127:132] sts. K until RC shows 110[112:114:118:148].

SHAPE TOP
Cast off 7[8:8:9:10] sts at beg of next 2 rows. Dec 1 st at each end of next and every foll alt row 31[29:26:27:28] times in all. Cast off rem 36[46:55:55:56] sts.

CUFF
Push 51[51:53:53:55] Ns to WP. With wrong side of sleeve facing, pick up sts from below WY and hang on to Ns, dec 31[31:32:32:33] sts evenly along the row. Remove WY by pulling nylon cord out. Using MT-1 and A, K 1 row. Using MT-3 and MC, K6 rows. Transfer 2nd and every alt st on to its adjacent N, leaving empty Ns in WP. Using B and loosest tension, K 1 row. Using MT-3 and B, K 1 row. Using MT-3 and MC, K 5 rows. Using MT-1 and A, K 1 row. WK and finish by stitching band down on wrong side through open loops. Remove WY.

NECKBAND
Join one shoulder seam.
Push 166[172:178:184:184] Ns to WP. With purl side facing, pick up sts from neck edge and hang evenly on to Ns. Using A and MT-1, K1 row. Using MC and MT-3, K 4 rows. Using MT-4, K 2 rows. Transfer 2nd and every foll alt st on to its adjacent N, leaving empty Ns



in WP. Push all Ns to HP to help the sts to knit off cleanly. Using B and loosest tension, K 1 row. Using MT-4 and B, K1 row. Using MT-4 and MC, K 1 row. Using MT-3, K 4 rows. Using MT-1 and A, K1 row. WK and finish by stitching band down on wrong side through open loops. Remove WY.

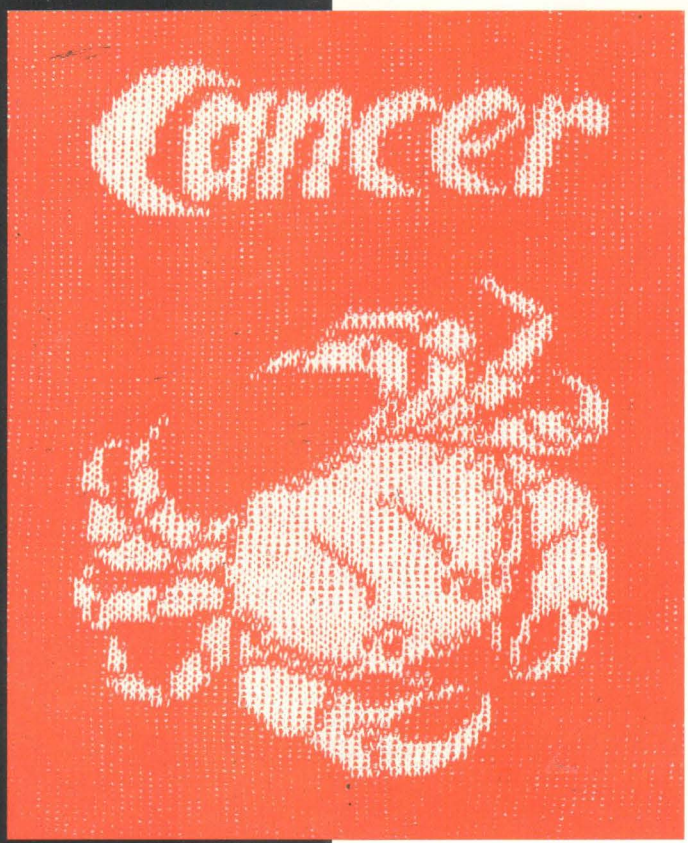
TO MAKE UP

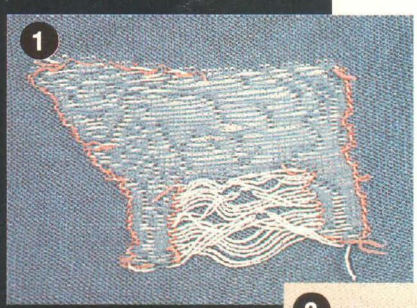
Block and lightly steam pieces to correct measurements. Sew in yarn ends. Join second shoulder seam and neckband. Join sleeve head to armhole, matching the pattern as far as possible and easing in fullness where necessary. Join side and sleeve seams. Steam the jumper lightly to flatten seams and bands.

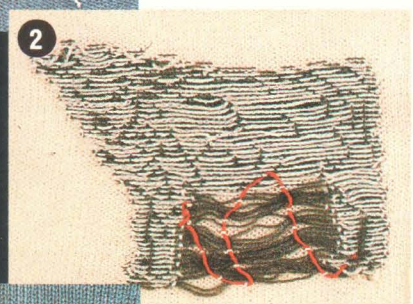
Wendy Damon

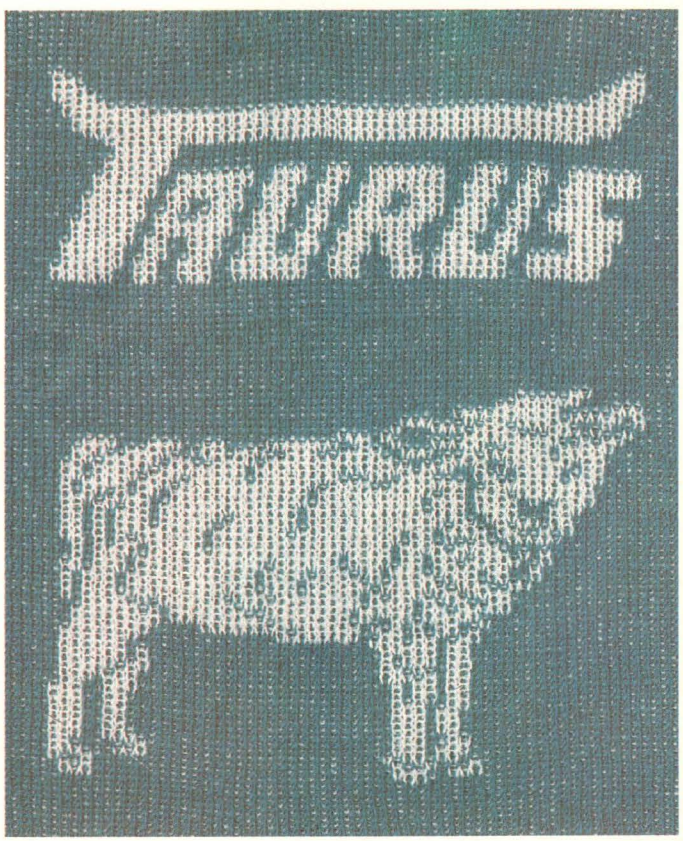
Presenting more exclusive Zodiac designs by Thelma Vinter — this month we have Cancer, Gemini and Taurus

Maxi-motifs

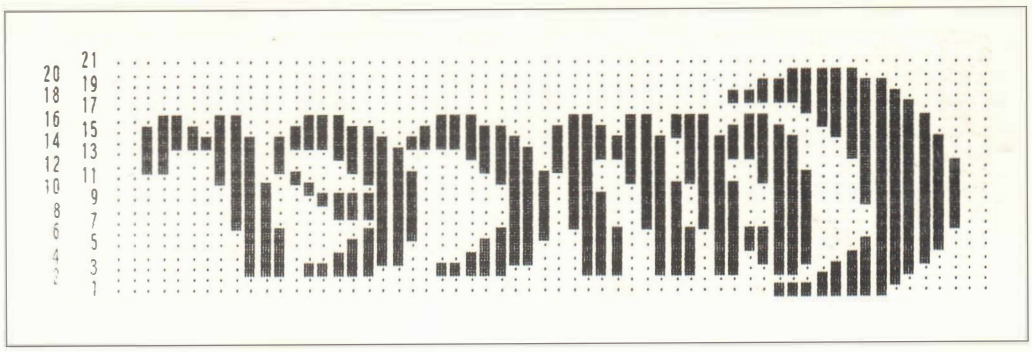








The motifs can be worked on any make of machine which can cope with the pattern repeat (see Thelma's instructions for Japanese electronic machines) or be used as the basis for Intarsia work or even Swiss darning. However, Thelma conceived the original designs for her Singer machines and continues with some handy tips for knitting and using them.



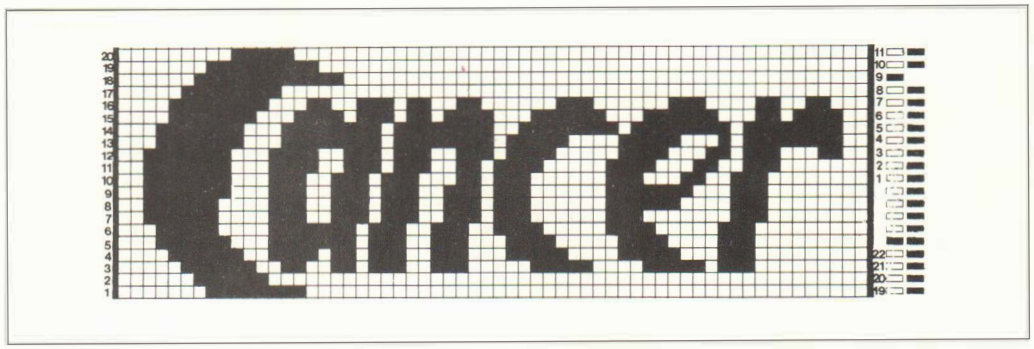
SINGER SHAPING IN JACQUARD

When you are increasing or decreasing, the holding position cannot be used on the back bed as the needle return buttons are up. However, there are several methods of overcoming this:

1. Transfer the back bed stitches to the front bed. Front bed can still use holding position, so continue as desired. Don't forget to use the 'wrap' method for both colours.

2. Use the 20 eyelet transfer tools to hold back bed stitches that are going to be brought back into use. Don't forget to note the needle numbers.

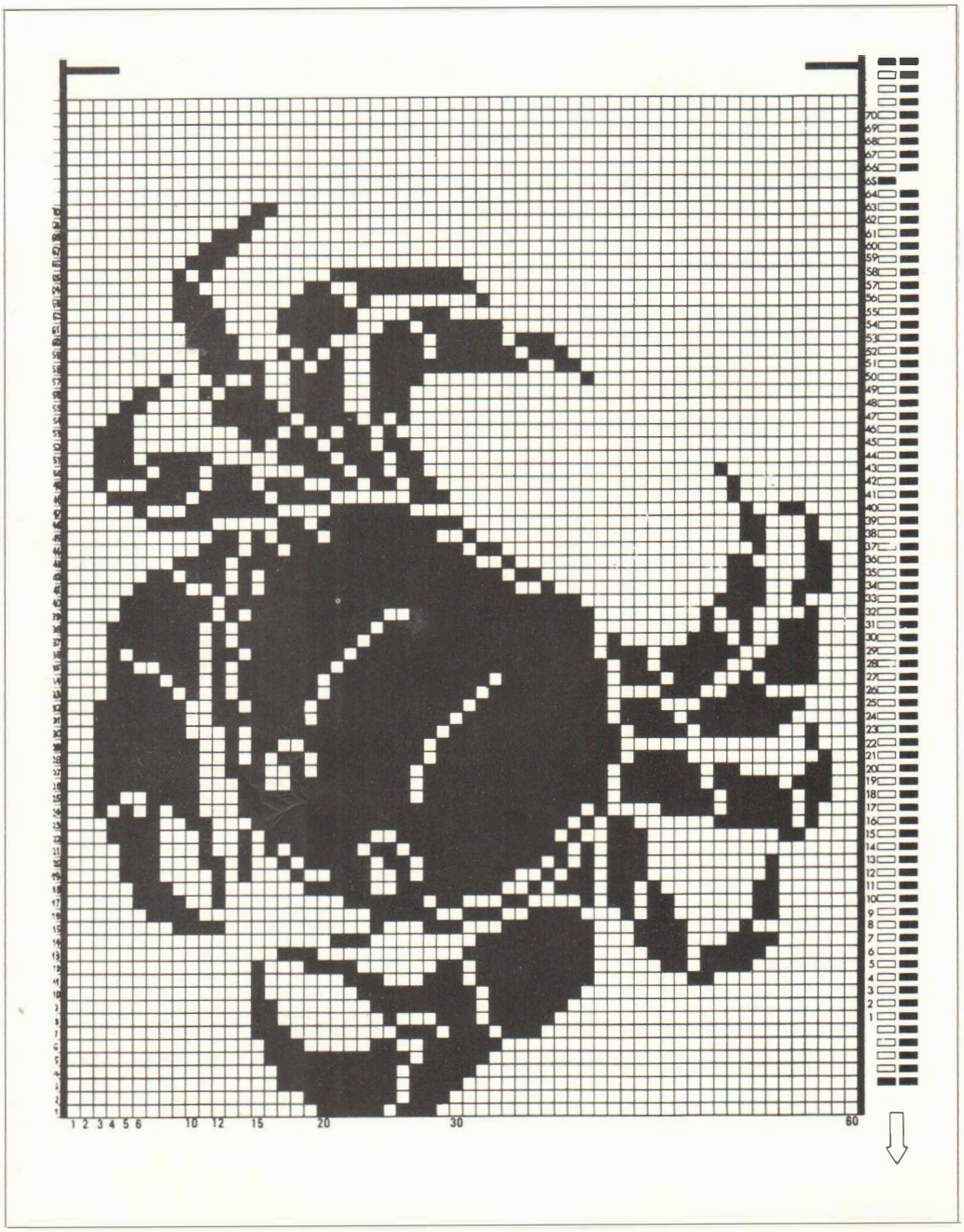
3. Using nylon cord (the same as that supplied for Japanese machines) or a strong slippy thread such as mercerised crochet cotton, manually knit each stitch down to non-working position. Wrap the last needle (both colours) before knitting back down with the cord.



CASTING OFF

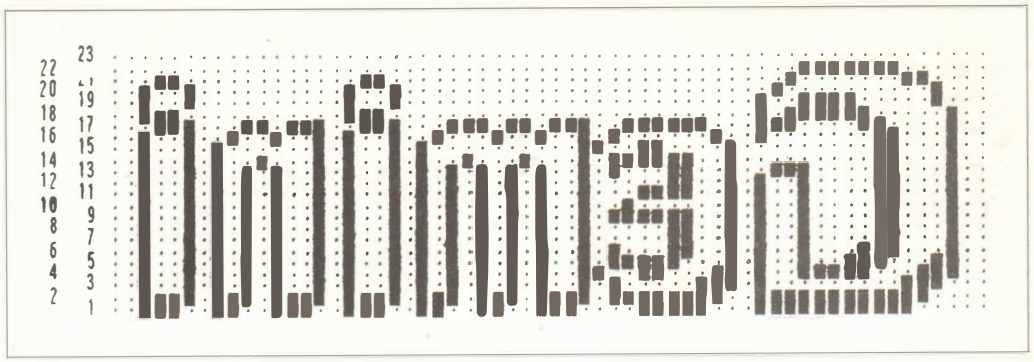
When casting off groups of stitches — to shape armholes for instance — transfer front bed stitches to the back bed and use both colours to cast off. If you don't want the bulk of casting off using both colours together, then alternate using each colour on the stitches to be cast off.

When casting off all the stitches, this way is quite straightforward: Carriage at left (an extra row, if that is what it takes to set the carriage at the left, will make very little difference). Cancel all the keys, then push the knit keys in. Using T5/5 and one strand of main yarn, knit one row. Carriage at right (you may have to actually take it off if most of your needles are in work, to make room for the transfer carriage). Flow combs opposite, rack one position to the left. Quarter pitch on. With the transfer carriage at right, push it across to the left, thus transferring front bed stitches to the back bed. On the tensions and yarns used (2/30s — see March issue), stitches can now be cast off using the latch tool.



SHAPING OFF THE MACHINE

Depending on how much shaping is required on the garment and how you have used your motifs, it may be more practical to work cut and sew shaping. This is particularly recommended for neckline shaping and can also be used for armhole shaping (see Irene Krieger's article 'Practical uses of the Sewing Machine' on page 44 for suggestions).

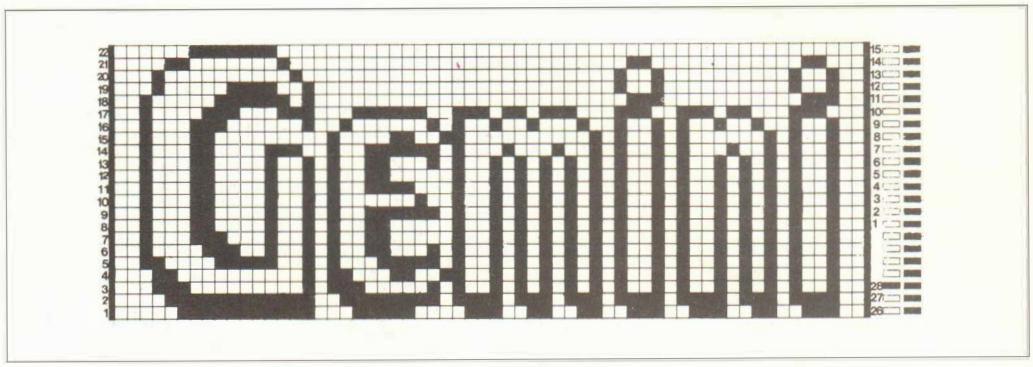


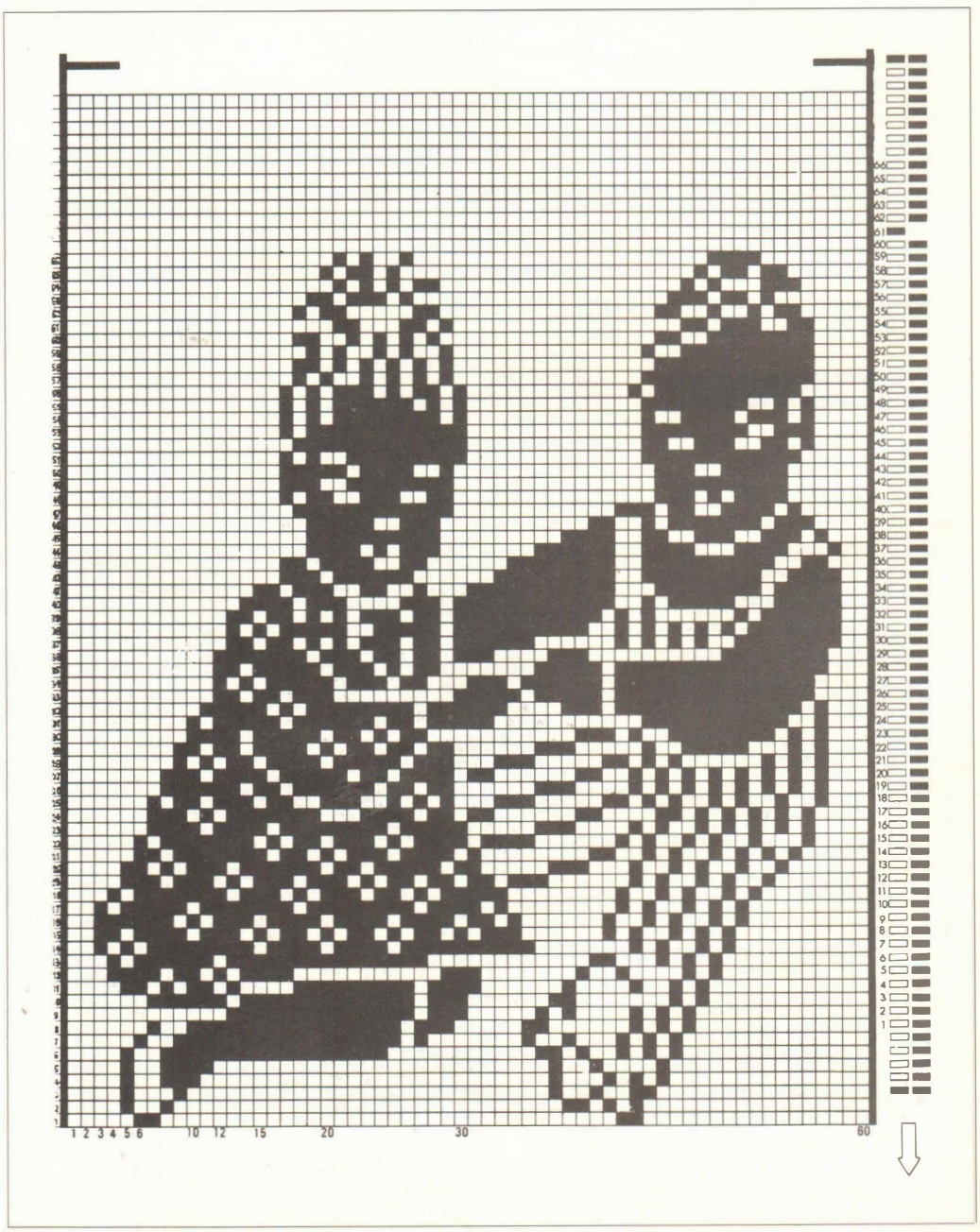
LARGE MOTIFS ON JAPANESE MACHINES

FILLING THE GAPS

When a motif is isolated in stocking stitch, it can create a 'gap' between the motif area and the background. This gap can be quite troublesome to close once the work is off the machine, but is readily dealt with whilst you are knitting. Before you start, ensure you have several good lengths of your background colour handy. (We used contrast colours in our pictures for clarity, but these contrasts would shadow on the right side of the work, whereas the background colour simply blends in). For machines which select needles, you can commence hanging the gap filling threads as soon as needles are selected, but for machines — such as Silver, where needles are in working position irrespective of the patterning, you will wait until the first row of contrast has been knitted. Threads to fill the gaps are simply hung over the nearest needle to the motif which is to knit the background colour — as shown in Picture 1 (page 57). They will normally knit in quite readily — into the back of the next row. However, if you have a lively yarn, where the end sticks out awkwardly, then when you start, simply tuck it under the contrast thread which is being carried from the motif to the carriage — thus holding it in position.

You can either re-hook the filling thread on every or alternate rows — or work at the side nearest or opposite the carriage each time. Some yarns gap more than others — smooth shiny ones are the worst, so may need to be filled each side on each row, whereas time can be saved on yarns which are fuller by working in whichever alternate row method suits you. Picture 2 (page 57) illustrates the each side on every row hook up. If you notice, Taurus has quite a





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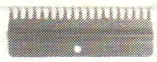

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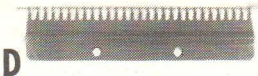

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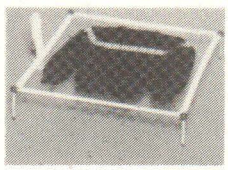

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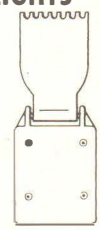

J

TEASLE BRUSH

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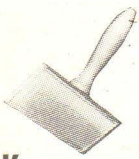

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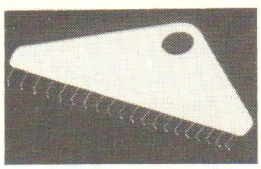

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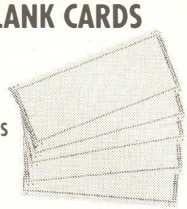

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gap between his front and back legs and this is a typical area which can gap within a motif. Therefore, not only the edges, but the needles for the inner leg area have been filled. This shows clearly on the reverse of Sample 1.

INNER FLOATS

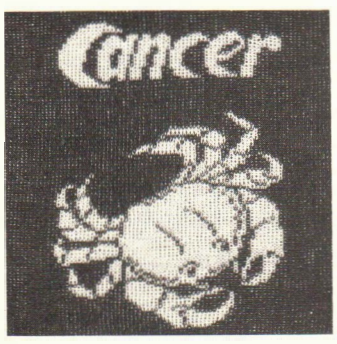
The long floats forming between the leg area have been dealt with whilst knitting, by the simple expedient of picking up a group at a time and hooking them on to a central needle. Not every single float has been hooked, as some hooked from early rows will actually cover and restrain some made further up. The effect is shown on Sample 1.

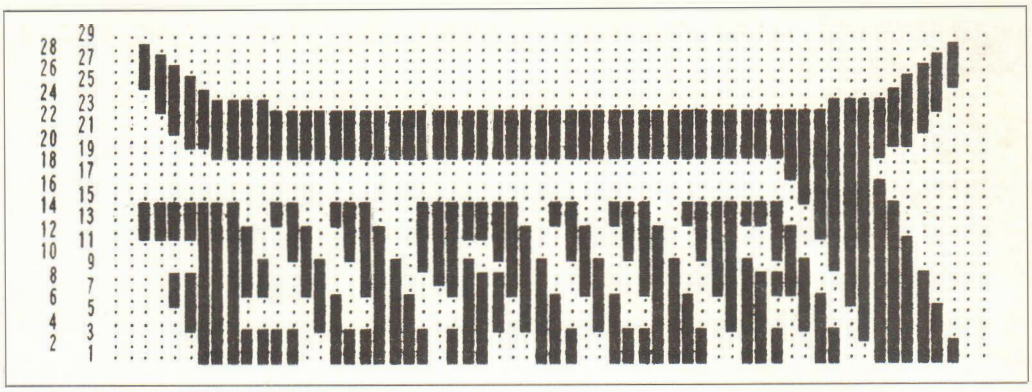
Sample 2 shows an alternative method of dealing with the floats — note that the filler thread hardly shows here, as it matched the background colour. Once the work was removed from the machine and pressed or steamed as required, straight stitches (again shown in contrast, but colour would match that which is under the floats — in this case it would be the background colour) have been made across the floats, worked pretty much at random simply to hold down and shorten the free float length. Take care just to slide the needle through the back of the stitch and there will be no signs of the float-neatening on the right side.

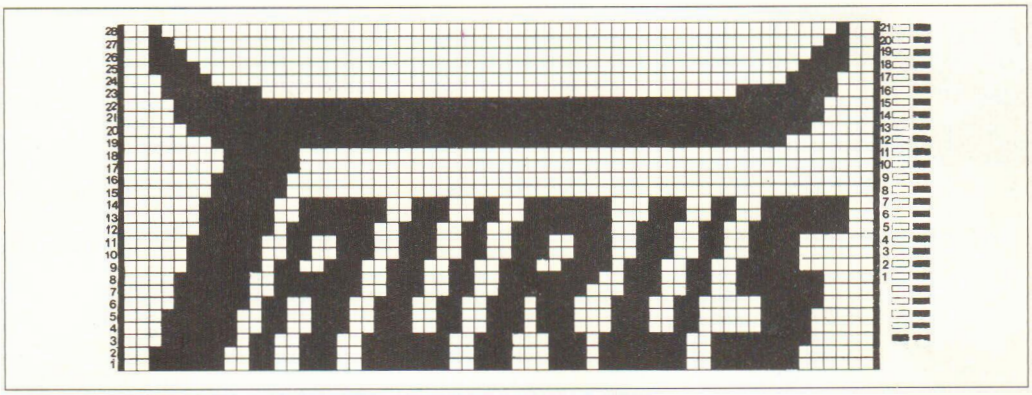
NEATENING AND PROPORTIONS

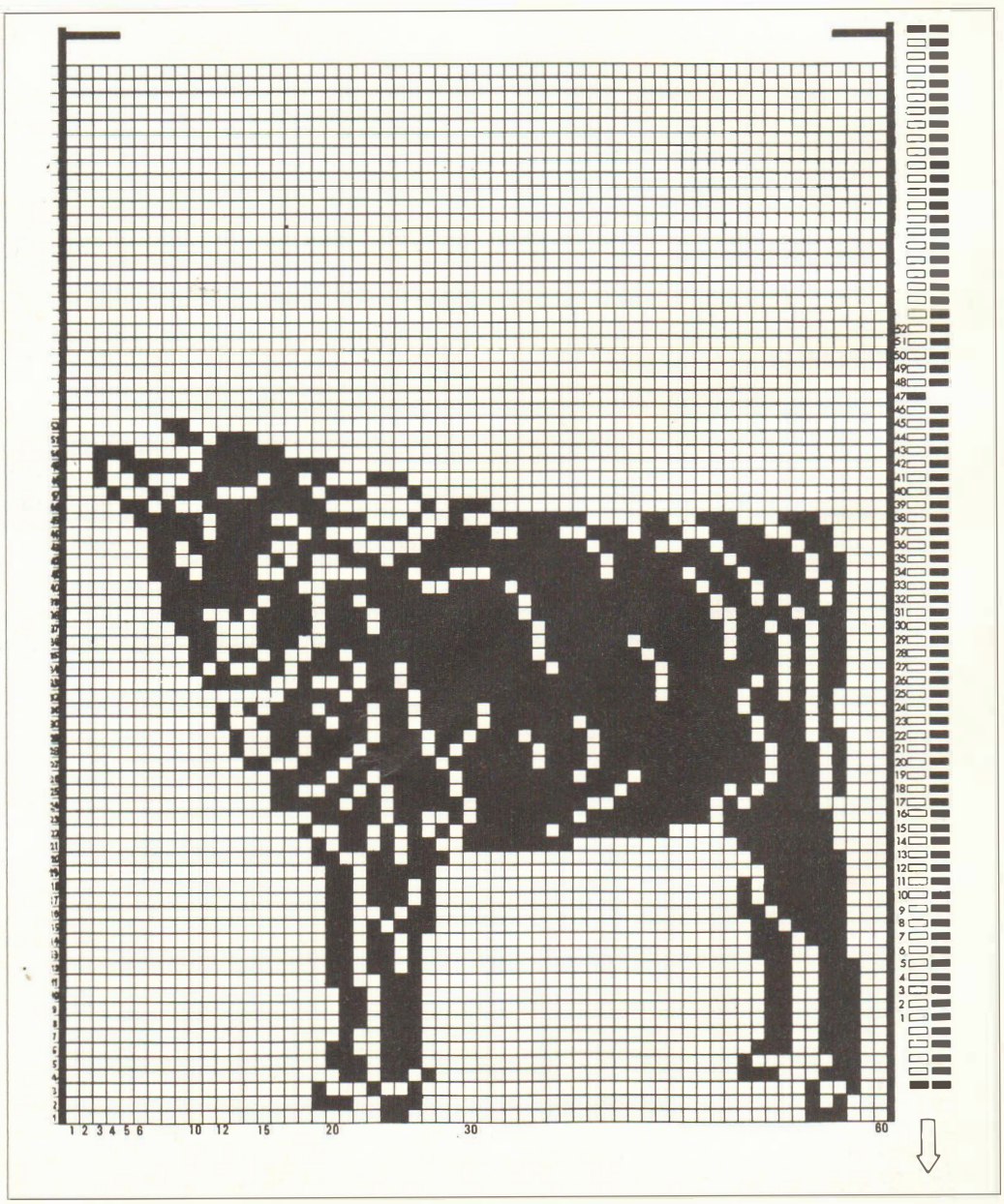
Further neatening when the work is off the machine should only involve cutting off excess filler thread. A finished single bed version is shown in Sample 3. This also gives you the opportunity to compare the proportions of Taurus with the Singer Jacquard original. Slightly different due to the nature of the stitch type and the difference in yarns used, but quite acceptable and in proportion.

Next time, we will look at some ideas for using the motifs and placements, with Libra, Virgo and Leo as our starting point.

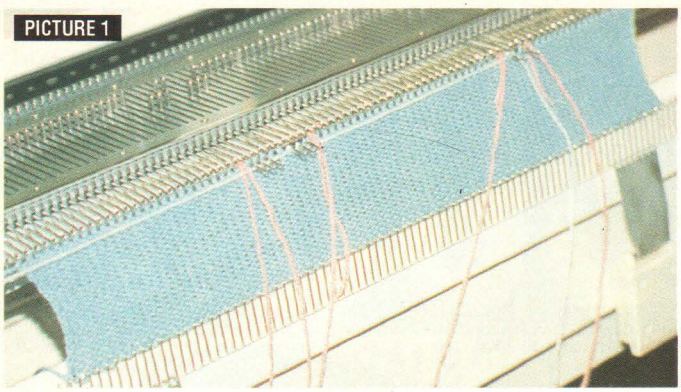




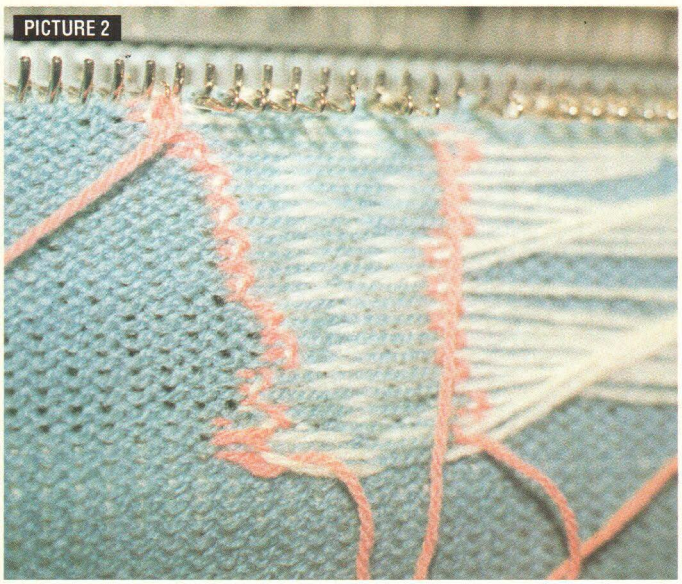




PICTURE 1



PICTURE 2



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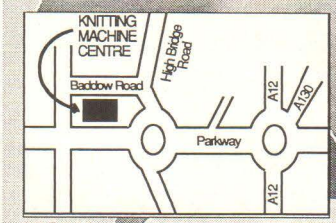

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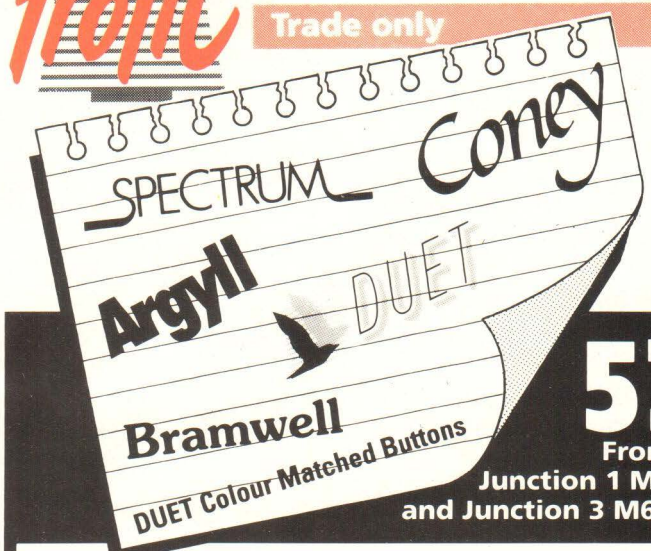

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Lady's Chunky Fair Isle Sweater

***MACHINES**: These instructions are written for chunky gauge punchcard machines with ribber (without ribber see special note)*
***YARN**: Spectrum Detroit DK*
***FIBRE CONTENT**: 100% Courtelle Acrylic*
***COLOUR**: We used Cream (MC), Peach (A), Watergreen (B) and Koi (C)*
***STOCKISTS**: If you have any difficulty in obtaining this yarn, please write to Spectrum Yarns Ltd, Spa Mills, New Street, Slaithwaite, Huddersfield, Yorks HD7 5BB*

SIZES
To suit bust 81[86:91:96:101]cm.
Finished measurement 110[114:118:122:126]cm.
Length 72[72:72:74:74]cm.
Sleeve seam 48[48:48:48.5:48.5]cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Spectrum Detroit DK.
3[3:4:4:4] x 100g balls in MC.
1 x 100g ball in each of A and C.
1[1:1:2:2] x 100g balls in B.

MAIN TENSION
18 sts and 23 rows to 10cm measured over Fair Isle patt (tension dial approx 5). Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 64.

NOTE
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN
Punch card before starting to knit.

PATTERN NOTE
Carriage set for Fair Isle throughout.
Tuck = Pick up loops from last row worked in MC below and hang evenly along the row.

SPECIAL NOTE
Instructions given for ribber welts, cuffs and neckband. However, if you do not have a ribber, work ribs by hand using 3.25mm needles. You may prefer to use a WY cast on and work main body pieces first and then hand knit ribs, taking sts off WY afterwards. Work in K1, P1 rib — same number of rows as given in patt and then double check welt/cuff measurement against measurement diagram. If your rib is shorter than given you may wish to continue to knit further rows.

COLOUR AND PATTERN SEQUENCE
See box opposite.

BACK
With RB in position set machine for 1x1 rib. Push 100[102:106:110:114] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 tubular rows. Using MT-3/MT-3, K6 rows. Using A, K2 rows. Using MC, K 10 rows. Transfer sts to MB. Insert punchcard and lock/program patt on 3rd row. Set RC at 000. Using MT, K1 row. Set carr to select/memorise for patt and K1 row. Release punchcard and work in Fair Isle (see patt note) throughout*. K until RC shows 94. Place a marker at each edge. K until RC shows 154[154:154:159:159].

Set carr for HP and push all but 27[28:30:32:34] Ns nearest carr to HP and WK. Take carr to opposite side of needle bed and push 27[28: 30:32:34] Ns nearest carr to UWP and WK. Set carr so HP Ns will K and WK over rem 46 back neck sts.

FRONT
Work as given for back until RC shows 131[131:131:136:136].

SHAPE NECK
Note patt row. Using nylon cord, K18 sts at centre and all Ns to R[R:R:L:L] by hand, taking Ns down to NWP. Cont on rem 41[42:44:46:48] sts for first side. K1 row. Cast off 3 sts at neck edge on next and foll alt row, 3 times in all, K1 row. Dec 1 st at neck edge on next and every foll alt row 5 times in all. 27[28:30:32:34] sts.
K until RC shows

Jane Chadwick

Lady's Duo Jacquard Suit

***MACHINES**: These instructions are written for Passap/Pfaff Duo machines with Deco*
***YARN**: Yeoman Yarns Grigna and Janeiro*
***FIBRE CONTENT**: Grigna is 65% Viscose, 35% Acrylic Gimp; Janeiro is 50% Viscose, 25% Linen, 25% Acrylic*
***COLOUR**: We used Grigna in Peach (MC), Janeiro in Shade 4 Coral (C)*
***STOCKISTS**: If you have any difficulty in obtaining these yarns, please write to Yeoman Yarns Ltd, 36 Churchill Way, Fleckney, Leics LE8 0UD*

154[154:154:159:159]. Cast off.
CAL[CAL:CAL:CAR:CAR]. Set punchcard to noted row and lock. Unravel nylon cord from 41[42:44:46:48] sts at opposite side to carr bringing Ns down to WP. Set carr to select/memorise for patt without K and take to other side of bed. Release punchcard and set carr for patt (see note). Work to correspond with first side. Unravel nylon cord from rem 18 sts bringing Ns down to WP. WK.

SLEEVES

With RB in position set machine for 1x1 rib. Push 50 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. Work as given for back to *. K4[4:4:0:0] rows. Inc 1 st at each end of next and every foll 4th row 16[16:16:25:25] times in all. K4[4:4:0:0] rows.
Inc 1 st at each end of next and every foll 5th row 5[5:5:0:0] times in all. 94[94:94:100:100] sts.
K until RC shows 98[98:98:100:100] and cast off.

COLOUR AND PATTERN SEQUENCE

Feeder 1	Feeder 2	Rows
MC	-	2
MC	B	4
MC	-	2
MC	C	4
MC	-	2
B	-	2—Tuck
MC	-	2
MC	B	11
MC	-	2
B	-	2—Tuck
MC	-	2
MC	C	5
MC	-	2
B	-	1
B	MC	5
B	-	1
MC	-	2
MC	C	7

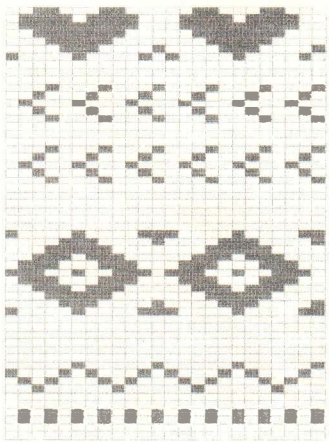
These 56 rows form patt and are rep throughout.

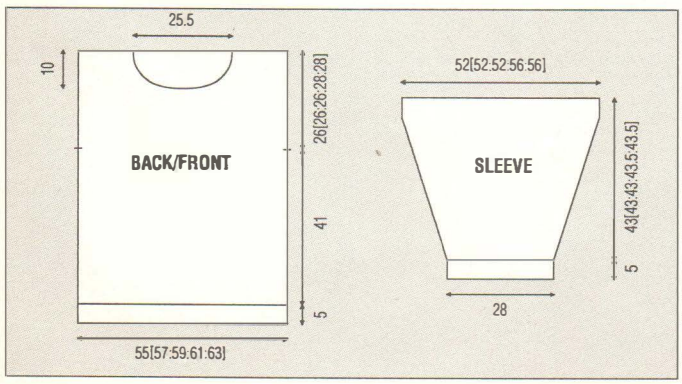
NECKBAND

Join one shoulder seam.
With RB in position set machine for 1x1 rib. Push 104 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 tubular rows. Using MT-3/MT-3, K4 rows. Using A, K2 rows. Using MC, K4 rows. With wrong side facing, pick up sts from neck edge and hang evenly along the row. Using MT+1, K1 row and cast off.

TO MAKE UP

Block and lightly steam pieces to correct measurements. Join second shoulder seam. Set in sleeves between markers. Join side and sleeve seams.





SIZES

Top: To suit bust 81-86[91-96:101-106]cm.
Finished measurement 104[108:112]cm.
Length 62[64:66]cm.
Skirt: To suit hip 86[91:96:101:106]cm.
Length 79cm excluding waistband.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Yeoman Yarns Grigna.
2 x 500g cones in MC.
Yeoman Yarns Janeiro.
1 x 500g cone in C.
Waist length of 2.5cm wide elastic.

MAIN TENSIONS

TOP

40 sts measure 14cm and 40 rows measure 4.5cm over Jacquard patt after swatch has been steamed and left to dry (SS approx 5/4¾).

SKIRT

Work sample over 80 Ns and 200 rows as follows:
SS 4¾/4¾, K50 rows.
SS 4½/4½, K50 rows.
SS 4¼/4¼, K50 rows.
SS 4/4, K50 rows.
Sample should be steamed and left to dry before being measured. Insert markers on every 50th row to make calculating the length of the skirt easier. Each pleat is worked over 8 sts, so the skirt must be calculated as multiples of 8 plus 2 sts for seams.
80 sts measure 17.5cm and 200 rows measure 22.5cm.
Tensions must be matched exactly before starting garment.

ABBREVIATIONS

See page 64.

NOTE

Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PATTERN NOTE

Punch Deco card before starting to knit.
Pattern Instructions and needle layouts for top are given in Diagrams 1 to 3.
Pattern instructions and needle layouts for skirt are given in separate skirt Diagrams 1 and 2.
Follow diagram instructions for patterning.

SPECIAL NOTE

Measurements given are those of the garment pieces after blocking and steaming. The top will be approx 5cm longer when worn, this is due to the nature of the fabric which will drop during wear. If this is not desirable, it can be allowed for at the initial stages by working approx 9 rows *less* for every 1 cm as required. The work will also seem longer across the shoulders as the weight of the fabric will cause the sleeve frills to drop. This is intentional as the design is very loose, but if preferred then fewer stitches can be cast on at the hem or added at the armhole — 3 sts less for each 1cm of width (approx).

BACK

Handle up, orange strippers. Push 148[154:160] Ns on FB and corresponding Ns on BB to WP. Arrange Ns and pushers as shown in Diagram 1. Cast on and work pattern as shown in

Teresa Gruszecka-Curson

Diagram 1 — 8 rows. Set RC at 000. Transfer sts as shown in Diagram 2.
Work welt patt as given in Diagram 2. RC shows 64*.
Set RC at 000. Orange pushers. Insert Deco card and work in patt as shown in Diagram 3. K until RC shows 212.

SHAPE SLEEVE

Inc 1 st at each end of next and every foll alt row 5 times in all. K4 rows. Inc 1 st at each end of next and every foll 4th row 4 times in all. 166[172:178] sts (on FB). K until RC shows 444[464:480].

SHAPE NECK

Using a separate piece of MC, cast off 20[22:24] sts at centre. Remove pushers from Ns to L and return to NWP under blocking rail. Using nylon cord, K 73[75:77] sts at L by hand, taking Ns down to NWP. Note card reader row. Cont over rem sts at R for first side. K1 row. Cast off 2 sts at neck edge on next and every foll alt row 3 times in all, K1 row. Cast off 2 sts at neck edge on next and foll 5th row. K5 rows. Dec 1 st at neck edge. *At the same time* when RC shows 452[470:488].

SHAPE SHOULDER

Cast off 5 sts at beg of next and every foll alt row 3[5:7] times in all, K1 row. Cast off 4 sts at beg of next and every foll alt row 11[9:7] times in all.
Unravel nylon cord from sts at L, bringing Ns down to WP. Return pushers under Ns at L to WP. Reset Deco card to noted row and work selection for pushers**. Reset RC at 444[464:480] and work L side to correspond with R.

FRONT

Work as given for back until RC shows 334[352:370].

SHAPE NECK

Using a separate piece of MC, cast off 8[10:12] sts at centre. Remove pushers from Ns to L and return to NWP under blocking rail. Using nylon cord, K 79[81:83] sts at L by hand, taking Ns down to NWP. Note card reader row. Cont over rem sts at R for first side. K1 row. Cast off 2 sts at neck edge on next and foll alt row, K1 row. Dec 1 st at neck edge on next and every foll alt row 3 times in all, K1 row. Dec 1 st at neck edge on next and every foll 4th row 4 times in all, K4 rows. (Dec 1 st at neck edge on next and foll 6th row, K6 rows. Dec 1 st at neck edge on next row, K8 rows) 2 times in all. K9 rows. Dec 1 st at neck edge on next and every foll 10th row 3 times in all. K until RC shows 452[470:488].

SHAPE SHOULDER

Work as given for back to **. Reset RC at 334[352:370] and work L side to correspond with R.

INTERIM MAKING UP

Block and lightly steam pieces to correct measurements and leave to dry thoroughly. With right side facing, hang sts of right shoulder seam on to BB Ns. With wrong side facing, hang corresponding shoulder sts on to same Ns. Black strippers. Using MC, SS 5/5, K1 row and cast off.

NECKBAND

Push 162[164:166] Ns on FB and corresponding Ns on BB to WP. Work cast on and edging as given for top back Diagram 1 — 8 rows in all.
Set RC at 000. Arrange Ns and work in patt as given in Diagram 2, but using SS and rows as folls: SS 4/4, K10 rows. SS 4¼/4¼, K12 rows. SS 4½/4½, K8 rows. RC shows 30. Transfer sts to BB. Using black strippers, SS 5, K1 row. With wrong side facing, pick up neck edge and hang evenly along the row. K1 row and cast off.

INTERIM MAKING UP

With garment on a flat surface, use a damp cloth to form the neckband into a curve. Leave to dry under the cloth (do *not* steam). When dry, join second shoulder as given for first.

ARMHOLE BAND

Push 128[130:132] Ns on FB and corresponding Ns on BB to WP. Work as given for back to *. Transfer sts to BB. Using black strippers, SS 5, K1 row. With wrong side facing, pick up armhole edge and hang evenly along the row. K1 row. Cast off.

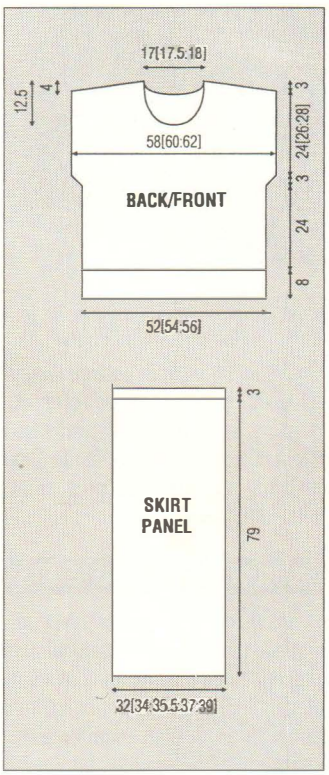
TO MAKE UP

Give work another light steam, avoiding neckband. Join side seams. Steam side seams and leave work to dry thoroughly before moving.

SKIRT

Work three panels alike

Push 146[154:162:170:178] Ns on FB and corresponding Ns on BB to WP. Using C, follow Skirt Diagram 1 for cast on. Set RC at 000. Transfer sts for pleat pattern and work in patt as given in Skirt Diagram 2. (*Note:* Insert markers at each side on every 200th row for easier making up later). Work in patt throughout, changing SS as folls:
Using SS 4¾/4¾, K until RC shows 236.
Using SS 4½/4½, K until RC shows 472.
Using SS 4¼/4¼, K until RC shows 632.
Using SS 4/4, K until RC shows 704.
Push empty Ns on BB to WP. Transfer all sts to BB. SS 5¼, K1 row. Transfer 2nd and every foll alt st to adjacent N, pushing empty Ns to NWP. SS 5¼, K1 row (very slowly). WK.
Note: When work comes off machine it will appear distorted, but this will be dealt with in the blocking and steaming. Pull hard in lengthwise direction to close up the stitches and leave panels to rest overnight.



INTERIM MAKING UP

Block and steam panel according to measurements in chart. Leave to dry thoroughly before moving. If desired, then the waistline can be drawn up using a tacking thread and pulled up and steamed to shape.

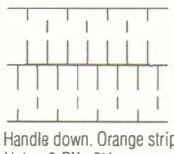
WAISTBAND

Calculate how many sts are to be added to waistband by adding together total number of sts for all 3 panels, left after last reduction at waist of skirt panels. Divide by 2 and that is the number of sts needed for one half of waistband, plus 2 sts for seams.
With right side facing, hang one last quarter of sts from one panel on to BB Ns, then take one whole panel and hang all these sts on to BB Ns as centre panel. Then first quarter of sts from third panel at right side. Black strippers. Using MC and SS 5, K34 rows and WK.
Hang remaining sts from 2 side panels so that there is a centre back seam and work second half of waistband to correspond with first.

TO MAKE UP

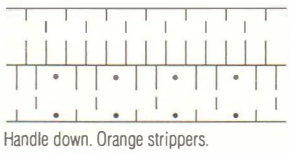
Lightly steam work and allow to dry. Join side seams matching markers. Fold waistband in half on to right side and finish by backstitching through last row worked in MC.
Insert elastic, adjust to fit and fasten off securely. Give a final light steam.
Note: Skirt will drop slightly when worn, by approx 3cm. Store flat to avoid excessive dropping.

DIAGRAM 1 — EDGING



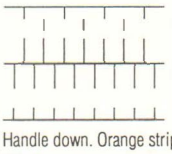
Handle down. Orange strippers.
Using C BX← 3¼ / BX← 3¼ K4 rows
FX→3½ / FX→3½ K2 rows
N 3½ / N 3½ K2 rows

DIAGRAM 2 — WELTS AND ARMHOLE BANDS



Handle down. Orange strippers.
Using MC BX→4¼ / AX← 4¼ K64 rows
NOTE: Before starting main patt. push empty needles on FB to WP. Place purl loop from opposite Ns on to empty Ns on FB.

DIAGRAM 3 — MAIN PATTERN



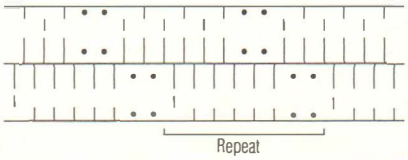
Handle down. Orange strippers.
BX→5 / BX← 4¾ K2 rows MC, 2 rows C.
Rep these 4 rows throughout.
Deco 4 using Deco card.

SKIRT — DIAGRAM 1

Handle down. Orange strippers.
Using C N 2 / N 2 K1 row
CX 3¼ / CX 3¼ K2 rows
N 3½ / N 3½ K1 row
Transfer sts for pleat pattern.

SKIRT — DIAGRAM 2 — PLEAT PATTERN

Handle down. Black strippers.

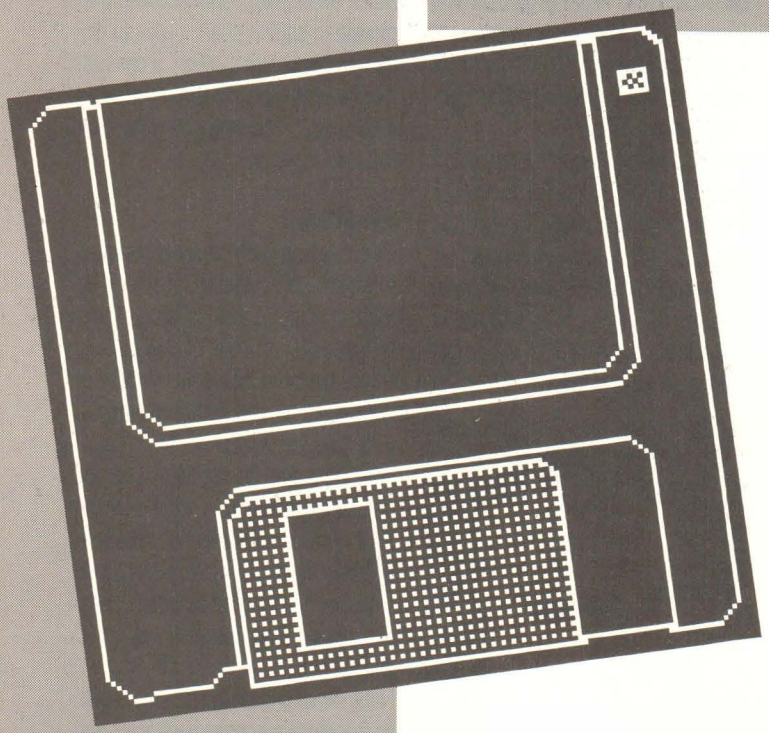


BX→4½ / BX← 4½ K2 rows MC, 2 rows C. These 4 rows are rep throughout

An overview of Creation 6 for Passap/Pfaff system knitting machines by Angela Gordon

COMPUTING

FOR KNITTERS



Creation 6 is a stitch pattern design program that allows us to create designs in full colour and send them directly to the Electronic 6000 knitting machines or print them out on to paper.

HARDWARE REQUIREMENTS

A one hundred per cent IBM compatible computer is essential and it must have a minimum of 640K RAM, MS-DOS version 3.00 or above, VGA or EGA monitor is recommended (although the Set-up program does provide for CGA), hard disk drive and either 3.5 or 5.25 inch floppy disc drive, a Microsoft compatible mouse and two serial ports (only one serial port is required if you have a Bus mouse).

Should you wish to use a scanner with the program, the computer must have a free expansion slot to fit the scanner card.

OBTAINING THE CORRECT HARDWARE

Should you already have a computer, please check with your dealer that Creation 6 will run on it.

If you are purchasing a new computer, please use a dealer who will be willing to install Creation 6 and ensure that it is running properly. We recently ordered a certified IBM for a customer to run Creation 6 on. Now, we personally, have two of these computers for our businesses and all our IBM compatible software, including Creation 6, runs on them perfectly, we even have a lap top computer which also runs it, but this new model just would not!

After we had spent many hours on extensive testing, we sent the complete Creation 6 package to the computer manufacturer who was extremely helpful in locating the problem. It turned out that Creation 6 is incompatible with a new design, certified 100 per cent IBM compatible, intelligent BIOS chip and the problem was overcome by the manufacturer sending us a different BIOS which my husband duly fitted and Creation 6 then ran without any problems.

Had this computer been purchased from a chain store (where the sales people are after all only trained in sales and usually are not computer experts!) the purchaser would have been left with the problem to sort out for him/herself. This is not only expensive in time and money, but is extremely worrying to new computer users.

Many knitters are of the opinion that they cannot cope with computers and if anything goes wrong, immediately blame themselves. I have known knitters to give up with software because of a simple program error. One lady could not get her pattern to download to her knitting machine (a different software package) and had given up trying, even though she had been using the program for six months before I met her. The error was in the software and took me less than five minutes to fix, she is now downloading patterns quite happily.

Most software has helpline facilities and anyone experiencing difficulty with their program should use it. The person on the other end of the telephone is used to dealing with 'silly' situations!

KNITTING MACHINE REQUIREMENTS

The main benefit of this program is the ability to download patterns directly to the Passap/Pfaff electronic knittingmachine. To do this you need either to have a 6000E manufactured after March 1991, or if you have an older version you will need to have the microchips in the console upgraded to the 6000E specification.

Whilst it could be used for creating designs to be used on the Duomatic machine (or, for that matter, any other knitting machine) there are probably more suitable programs — see earlier reviews.

WHAT THE PROGRAM INCLUDES

All the more usual features of painting programs are included, Anyone familiar with the Dr Halo painting program will feel quite at home and the reason for the credit, which is displayed on the opening copyright screen, is immediately apparent. Drawing on to the screen is achieved by selecting the appropriate tool and manipulating it with the mouse. As the mouse moves, so the pattern is drawn. Mouse control is absolutely essential — as I have said in previous articles, it really is only a case of spending a little time playing with the mouse to become accustomed to using it!

PATTERNS

Patterns are created pixel for stitch — this means that each pixel on the screen is the equivalent of one stitch when downloaded. To see the pixels more clearly, there is a magnify facility. When this is in use a grid is visible in which each square of the grid is one pixel/stitch in size.

All the patterns from the 6000E are stored within the program and can be called up to be adapted, enhanced or combined with others on screen. Your own creations can also be stored on the hard disk for recalling later (remember to make a back up copy on a floppy disk as well!).

CHANGING SIZES

There are three sizes of in-built text which can be used to write messages on your knitwear. Custom sizes can be created by typing the message and then using the enlarge facility.

Any design can be enlarged or reduced and the usual mirroring, rotating and turning facilities of the 6000E are included. Of course, it is much better to see them on screen before knitting them as it is quicker than actually knitting samples to see the effects. Once you have created a single design it can be viewed as an all-over pattern. This allows the edges of the design to be checked to ensure that all is correct where the pattern continues into the next repeat.

COLOURS

There are up to 256 colours available for use within a design (this does depend on the type of graphics device you are using and which display mode you selected in SETCREA). These are arranged in 32 palettes, each showing 8 colours. As supplied, the colours in each individual palette are arranged as a coordinated set, so using only one palette for your designs will automatically ensure that the colours match well. However, if you enjoy mixing and matching your own colours, the palettes can be changed and colours selected from any of the 32.

PRINTING

Printouts can be obtained as a hard copy of your designs for reference — write the file name of the design on to the printed copy and you will be able to find it easily in the program next time you require it. The printout can be either in a very small scale, that is one pixel on the screen equals one dot on the printout, or as large as will fit on to the paper. The large printout is the default setting and will automatically scale the printed pattern to fit the sheet of paper — for example a design of ten by ten squares will be printed out over the same area as one which is thirty by thirty squares.

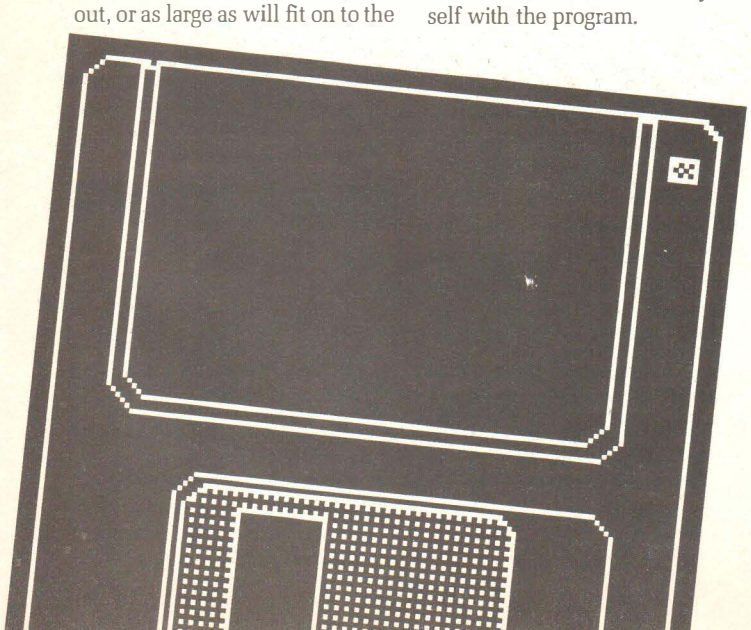
The large printouts take a while on a dot matrix printer and the noise level is a definite hint that it is time to go and make a coffee! Laser and ink jet printers are of course much quieter. One of the beauties of this program is the ability to create a design of any size (up to the full needle bed width) and send it directly to the console. No more laborious drawing out of reader cards! Large patterns may need to be broken down and sent in smaller portions that will fit into the console memory as it is considerably smaller than your computer's memory.

THE SCANNER

A useful feature of the program, which is an optional extra, is the scanning facility. It is necessary to purchase a compatible scanner and have it fitted to the computer, but I think it is definitely worth the expense. The scanner is used to copy a picture directly into Creation 6 where it can be manipulated by any of the regular facilities available.

Please remember that the normal copyright laws apply to scanned images, just as they do to photocopies. If you wish to use a picture from a book you must first obtain written permission from the publishers, unless you use a design from one of the Dover series of Craft Design books (or others) that specifically state they may be used.

Next time, I will tell you how I get on with the program and give you an exercise to do to familiarise yourself with the program.



MACHINE WORKS

by Peter Free

This month, I shall be looking at the various brushes fitted to knitting machines and the reasons they are fitted.

Perhaps the most obvious are the brush wheels fitted to the sinker plates of most Japanese machines. These are fitted to help push the fabric down and against the sinker posts or gate pegs. Some have wheel brushes for tuck stitch patterns which were removable on some earlier machines while most later ones had brushes that could be moved out of use when not required. These are located closest to the yarn feeder. Most machines also have weaving brushes which are located in the top part of the arm and are moveable up or down as needed.

The other type of brush is flat and is for helping to open the latches prior to the yarn being laid across the needles for a new row. On Japanese machines they are fitted in both the sinker arm (for main bed use) and in the ribber connecting arm.

In Passap/Pfaff and Singer machines, flat brushes only are fitted in the arm that holds the yarn feeder (and stripper assemblies). These machines have no wheel brushes because the fabric is pushed down by the strippers.

Starting with the flat brushes, let us now look at some of the problems associated with them when they become damaged or worn. The wear to these brushes occurs because the needles are constantly being pushed through them and then pulled back again so it is inevitable that the bristles will get broken off which will cause a thinning of the bristles at that point. This causes a deterioration of the brushes' effectiveness and so leads to dropped stitches when the latches fail to open. When this happens, the brushes will have to be changed. You can either purchase new brushes and change them yourself, or you can ask your local dealer to change them for you. I am sure that this will cost you very little extra, but you may have to wait a while until your dealer can get the job done.

The wheel brushes are a different problem because they can be, and often are, damaged if the sinker plates are not adjusted properly, or the arm itself is bent by the carriage being dropped. In either case, the brushes are forced up against the sinkers and the bristles are bent over and form hooks rather like those on one half of a piece of Velcro. The next thing that happens is that loops are formed at the end of rows because the hooks catch the yarn filaments as the carriage changes direction. Another, similar type of damage is caused if the brushes get fouled up with lint or pieces of yarn that build up under the brush and prevent it from spinning freely.

Since prevention is always better than cure, you will need to regularly check the wheel brushes to ensure that they spin freely and that the sinker plates are correctly adjusted. If the brushes should become damaged they are very easily changed, or as a short-term measure, you could try snipping off any offending bristles. This is, however, only an emergency measure and isn't always successful. The methods for changing the wheel brushes as well as the sinker plate adjustments are covered in full in *Knitting Machine Maintenance*, which you can obtain direct from Litharne.

My space is filled, so I must close, but don't forget, this series of articles is here to help you, so please let us have your problems no matter how trivial you may think they are. The answer may be just what someone else needs to get them going again.

Next time, I shall be looking at yarn masts and their associated problems, so until then I wish you happy and, of course, trouble free knitting.

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ABBREVIATIONS

alt = alternate(ly)
altog = altogether
BB = back bed
beg = beginning
CAL = carriage at left
CAR = carriage at right
carr = carriage
cm = centimetres
col = colour
con = contrast
cont = continue
dec = decrease
DK= double knitting
ev = every
FB = front bed
Ff = fully fashioned
foll = following
g = gram
HP = holding position
inc = increase
K = knit
L = left
LHS = left hand side
MB = main bed
MT = main tension
NWP = non working position
N(s) = needle(s)
opp = opposite
patt = pattern
pos = position
R = right
RB = ribber
RC = row counter
rep = repeat
RHS = right hand side
RT = rib tension
rem = remaining
SS = stitch size
st(s) = stitch(es)
st st = stocking stitch
T = tension
tog = together
trans = transfer
UWP = upper working position
WK = using WY, K a few rows and release from machine
WP = working position
WY = waste yarn
[ ] = figures in square brackets refer to larger sizes

FOR MACHINES WITHOUT RIBBER
MOCK RIB

Push the number of main bed Ns as given in the patt to WP. Return alt Ns to NWP for 1x1 mock rib. Return every 3rd N to NWP for 2x1 mock rib. Using WY, cast on and K a few rows, ending carriage at left. Using T10 and nylon cord, K1 row. Set RC at 000. Using MC and MT-3, K the number of rows given in patt (i.e. depth of rib). Using MT, K1 row (fold row). Using MT-3, K the same number of rows for depth of rib again.
Return intermediate NWP Ns to WP. Pick up loops from first row worked in MC and hang on to empty Ns (plus adjacent N for 2x1 rib) evenly along row. Complete as given in patt.
To remove WY when work is completed, pull nylon cord from one end of work, thus releasing waste knitting.

READERS LETTERS

Barbara Hulse wrote to tell us what her knitting club has been up to lately:

The Frodsham Knitting Club was formed some seven years ago and we meet each Monday afternoon in our local Arts Centre. Every autumn the Arts Centre has an exhibition of Local Arts and Crafts and this year, by way of a change, the club decided to participate and as the project got under way enthusiasm and energy abounded! For general ideas we referred to Jan Messent's book *Knitted Gardens* but in our case all the knitting was done on machines. As you will see from the photographs we ended up with a most interesting piece of work.

In addition to the garden, two of our members — a couple who are celebrating their Golden Wedding this year — decided to knit a wedding cake and again from the photograph you will see what a work of art this turned out to be.

The garden and wedding cake were extremely well received at our local exhibition, since when they have been to two libraries and are at present on view at Metropolitan.

What a delightful idea and one that other clubs might like to emulate — could give a whole new image to our craft!

On a different tack, Jennifer Newak offers some information to readers in Italy and Switzerland:

I thought your readers in Italy and Switzerland would be interested to know that Bramwell yarns and accessories are now available in Italy. Argenziano, Busto Arsizio, Tel. 0331 679 705 is the man to call in Italian, but if they want to hear a friendly English voice call Jennifer, Tel. 0331 842 052. I see I'm not the only *PMK* follower in Italy, I haven't missed a copy since it was 'born".

Thanks for the information Jenny and we all hope you'll enjoy ***Machine Knit Today — PMK's*** *successor!*

'MAYPOLE' YARN OFFER

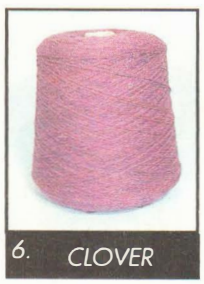
1. BLACK

2. GREY

3. WHITE

4. LAVENDER

5. PINK


6. CLOVER

7. HYACINTH

8. RASPBERRY

9. NAVY

10. BLUEBELL

11. ADRIATIC

12. PALE BLUE

13. PEACOCK

14. LEMON

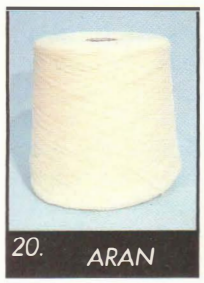
15. MINT

16. JADE

17. RED

18. RUSTIC RED

19. PEACH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16 JADE	17 RED	18 RUSTIC RED	19 PEACH	20 ARAN	21 MINK	22 CHESTNUT	

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